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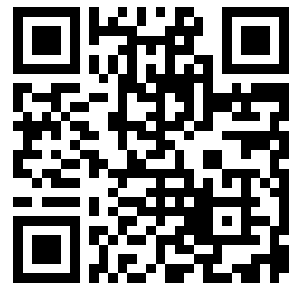
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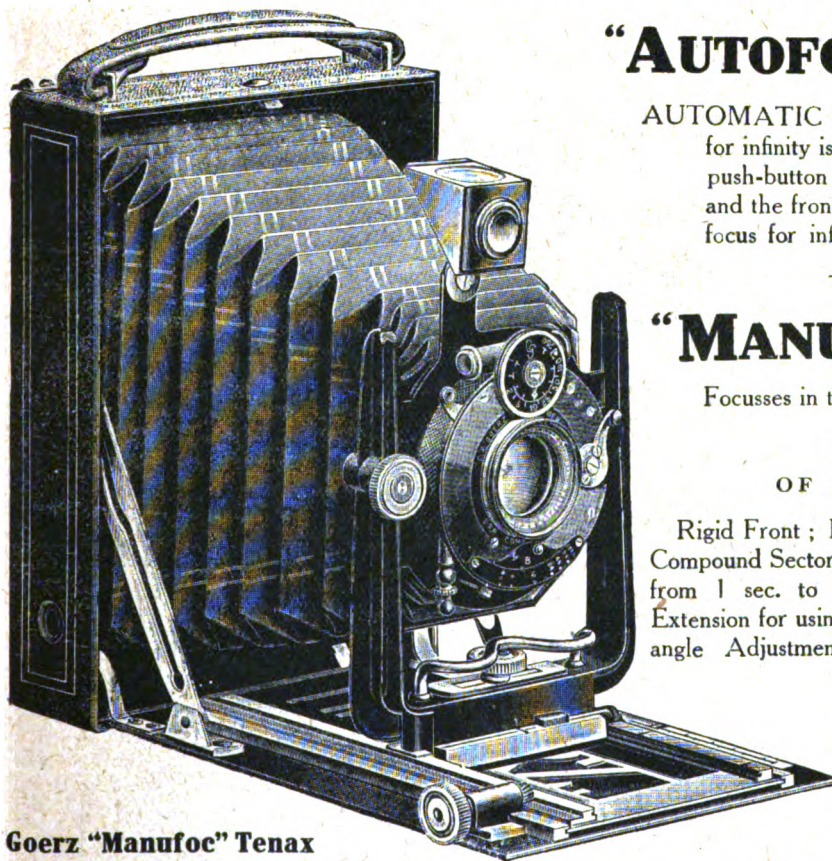
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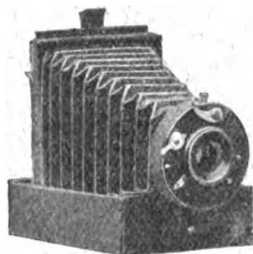
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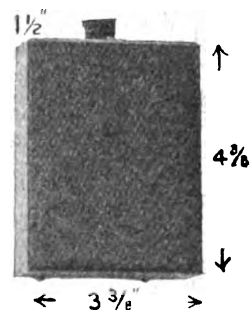
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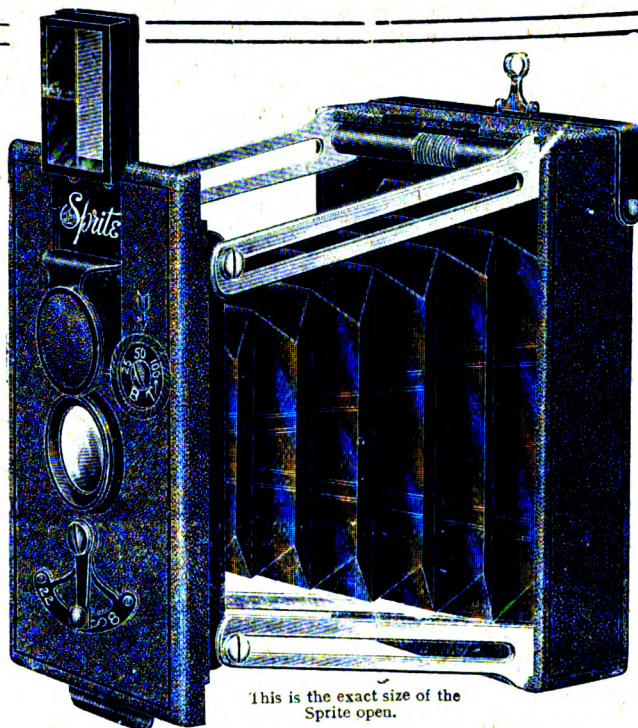
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PHOTOGRAPHY AND FOCUS

Edited by R. Child Bayley. Published Weekly for Every Camera User.

TUESDAY, JULY 2ND, 1912.

VOL. XXXIV. No. 1234.

The Topic of the Week

PRINTS FOR REPRODUCTION: *an outline of the block making process: the most suitable tone for prints to be reproduced: rough and smooth surfaces: contrast: enlargements.*



OW that photographs are so extensively used in magazines and books, there must be very few photographers who have not, at some time or another, wished to make a print for reproduction. We are frequently asked questions on this topic, as to the best process by which to make the prints, the most suitable size, colour, surface, etc.: while the prints that are sent to us for reproduction purposes often show that the nature of the operation to which they are submitted is not very clearly understood. There is all the more excuse for this, since block-making is work for the specialist, and, although essentially photographic, is not described in the text books likely to come in the amateur's way.

Briefly, the production of a process block is as follows: The print is fixed up on an easel, and is photographed, a prism being interposed so as to reverse the photograph right for left. At a short distance in front of the plate is fixed the glass screen ruled with fine cross lines, which breaks up the image into a series of dots. The negative so obtained is printed, by a modification of the carbon process, upon a piece of copper, which is then etched, with iron perchloride or some other suitable liquid, so

that the metal between the dots is eaten away, leaving them standing up above the surface, ready to pick up the printer's ink from the rollers of the machine and transfer it to the paper. As the dots are very small, the depth to which the etching can be carried is very limited; or the dot itself might be undercut and eaten away. It is almost impossible, for example, to feel any relief when the tip of the finger is passed lightly over the surface of one of the blocks used in *Photography and Focus*. The result of this is that for the best results the paper used for printing blocks has to have that very fine surface, which from its glossy, reflecting surface is on other grounds undesirable. Inventors are still seeking a printing process which will give good illustrations on ordinary and not "art" paper.

This outline of the process is in itself sufficient to show the kind of print which is most suitable. In the first place, it must be one which copies well. The process worker does not want to be bothered with colour screens and orthochromatic plates, for what should be essentially black and white work. Therefore the print

should not be at all red or yellow; it should be on white, and not on cream or toned paper. It should either be a good plain black, like a bromide or gas-



THE SKIPPER. BY A. MCKERRELL.
Awarded the first prize in the Beginners' Competition just closed.

light print, or a p.o.p. toned to a rich deep purple. Sepia toned bromide or gaslight prints reproduce very badly; the pale brown or yellow of a poor print on self-toning paper is almost equally unsuitable. The colour of a black platinum or black carbon print leaves nothing to be desired.

The screen by which the picture is broken up into a series of dots is a necessity, and as any such breaking up must inevitably make a black tone less black, since it introduces white into it, the contrasts of a print are lessened in reproduction. Hence the originals must not be too flat.

In a similar manner, as the tendency of the dots is to lose or hide detail, the original print should be one in which there is too much rather than too little detail. Hence the advantage of using glossy or at least quite smooth surfaced papers, especially if the reproduction is to be on the same scale, or on one nearly the same, as the original. The matt surface of a platinum print, for example, will answer well if the reproduction is not more than half the size of the original, as will a moderately rough carbon print; but if they are to be "same size" or thereabouts, the smoother the original the better.

Enlargements for Reproduction.

The process worker seems to have a strong objection to make his blocks larger than his originals, and therefore in the case of small negatives to be reproduced on a larger scale, enlargements preferably on glossy or else on "carbon-surface" bromide paper should be made. If platino-matt or one of the rougher surfaces must be used, it can be made to answer very well if the enlargement is made on such a scale that the block maker can reduce it considerably.

Enough has no doubt been said to show the photographer the reason why some originals are and some are not suitable for block-making purposes, and having an outline of the process before him, to put him in a position to make his prints accordingly.

R.C.B.



THE arrangements for the "Summer Holiday" Number of *Photography and Focus* are now well in hand, and we are in a position to give an outline of its contents. It will deal with all the most popular forms of holiday making, and will show how the camera can be made to add immensely to the enjoyment of each. Holidays at the seaside, on tramp, in the country, abroad, on a yacht, on a steamer, in a caravan, in a tent, on the mountains, all the varied forms in which a few days' recreation can be taken, will be dealt with by amateur photographers who have had such holidays and have enjoyed them. The issue will be "Holiday" from cover to cover, and with its largely increased number of pages, both ordinary and "art," will form an issue of a

unique character, and one that is certain to be intensely popular. It is to be published on July 16th, a fortnight to-day, at the usual price of One Penny.

The Supply of Plates or Films when on Tour.

There can be no doubt that the touring photographer who does not carry with him a sufficient supply of the plates to which he is accustomed handicaps himself considerably by relying upon unknown and untested sources for his supply. Even if he works one of the most popular of sizes, he may find himself where the make to which he is accustomed is not obtainable at all; or it may be so little in demand that the stock is stale and possibly damaged. Of course, there are exceptions. The big seaside places and well-known and popular holiday resorts are generally well supplied with up-to-date and reliable dealers; but unless one is certain to limit oneself to such places, and even then if make or size is at all unusual, ample supply should be taken. It is a good plan, when the quantity required has been decided, to get a box from one's regular dealer for trial purposes, asking him to put aside the required quantity, all bearing the same batch number, until the trial box has been tested and found satisfactory. In this way, one not only knows that the supply is in good condition, but also that they are all of one making, a fact which will certainly tend towards uniformity and ease of working when we come to develop.

Telegraph Poles.

Are telegraph poles and wires of use to the landscape, from a pictorial point of view, or are they not? is the question which Mr. F. M. Sutcliffe has been discussing in the "Yorkshire Weekly Post." On the one hand he quotes a lady who claimed that they formed one universal link which joined all mankind; that in barren moorland country they dispelled all loneliness; that they were, in fact, "as good as a clock ticking in the corner of the room where the bairns were all asleep, and the man was awa'": on the other hand, a man replying to her called them blots on the landscape which should not be suffered by a civilised people, and said he could not understand how anyone with any feeling or taste could see any beauty in a lot of straight sticks, planted at regular intervals all over the country. The man's objection to the regular intervals was countered by the lady pointing out that unless he went out of his way, off the road at right angles, he would never know from the appearance of them that they were at regular intervals. To the eye she would have it they appear at anything but regular distances, getting nearer and nearer together as they got further and further away. Mr. Sutcliffe gathered from the discussion that when telegraph posts enter into competition, as it were, with the graceful curves of trees, they do not harmonise with the landscape, but when seen in long lines where there is nothing else, they may have a grandeur and a beauty of their own. The fact remains that most landscape photographers find that they strike a harsh and jarring note; and many an otherwise attractive landscape must have gone unrecorded by the photographer, on account of the presence of the poles and wires, with their discordant utilitarianism.

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Yours faithfully,

(Signed) W. W. PERKINS.

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**PAGET PRIZE PLATE CO., Ltd.,
WATFORD, ENGLAND.**

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—BURNS.*

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

A PICTURE such as "Washing the Fish Baskets" might have been pictorially better built in all manner of ways, had the figures been posed for the purpose, but the chances are thousands to one that it would have lacked the spontaneity—and therefore the truth—which it now presents.

It convinces, and it convinces because it is so palpably instantaneous. It is the kind of work which the shutter and sensitive plates have made possible: the kind of work of which the world was absolutely devoid before fast photography was invented. We have grown accustomed to it, now; we are even ungratefully *blasé* about it; but it is none the less miraculous.

It is miraculous purely because it is produced, in all its fine accuracy, in a fraction of a second, and consequently contains features, aspects, which only existed during that fraction of a second. They were gone for ever as soon as that fraction of a second had elapsed: they will never occur, exactly as they then occurred, again; though closely similar arrangements of these figures and of that lighting will doubtless repeat themselves. But not quite the same!

This characteristic of instantaneous photography is often noticeable even in snapped landscapes, where the lighting, or the placing of a passing figure, immediately impresses one as unrepeatable. But, of course, it is in such hand camera shots as "Washing the Fish Baskets" that we observe it in its highest degree.

We look more closely at this print, and we perceive the busy diligence of those excellent arms, the bend of

the backs, the intent tilt of the heads; and in the left-hand top corner we descry some tiny people standing talking to each other; and we realise that this *ensemble* is instantaneous—thrillingly instantaneous, if only we had the imagination to be thrilled. Now this impression of instantaneousness should be evoked by every genuine snap-shot; for it de-

line of them, in the way of depicting objects in motion; but they betray no instantaneousness on the part of the photographer. They are visibly taken not at the instant, but when the instant had passed. They are a fraction too late. And that being the case, they are not examples of what I mean by instantaneousness at all.

Instantaneousness, as we should recognise it, is no mere scientific term for the utilisation of some mechanical device which opens and closes the lens in something less than a second. That is mere shutter operation. Instantaneousness is in the proper use of the shutter. The picture is instantaneous because of the photographer's quickness, not because of the mechanism's.

Too many casual amateurs go about the earth snap-shotting, and flatter themselves that they are taking instantaneous photographs. They are doing nothing of the sort, unless they are *choosing the instant*. To point the camera at a street scene and push the button is not, according to my plea, to take an instantaneous picture, unless the moment for pushing that button has been carefully selected.

Carefully—yes; but instantaneously. The hand camera expert will exercise an infinitude of care in the space of time occupied by the winking of an eyelid. That is what it means to practise instantaneous pictorial photography—or indeed instantaneous photography whether pictorial or not.

Examine any amateur's album of snaps, and it will be seen that nine times out of ten



Old Priory Row, Coventry.

By R. A. Nelson.



Washing the Fish Baskets.

By Arnold Kershaw.

penda not merely on the fact of shutter use, but on lightning-like decision of when to act.

One sees so many snap-shots which betray instantaneousness on every

the difference between the satisfying snap and the dubious one has been in this matter of what may be called care in instantaneousness. One amateur chooses the right moment, and

produces good snaps: the other amateur chooses just any moment, and produces snaps full of irritating wrongnesses.

"Old Priory Row, Coventry," for example, is not all it might be, for its instantaneousness has been limited to the shutter, and been neglected, or partly neglected, by the owner of that tool of his craft. One may approve of the intrusion—so chancy, yet so convincing—of the pair of sunlit figures on the left. They provide, indeed, an admirable foil to perspective, an altogether praiseworthy note of life. But the boy, staring at the camera, is poorish. Still, we might have tolerated him; but, as a final "give-away" of the insufficient instantaneousness of the thing, we note the more distant man, striding up the street.

He will not do. To define in so many words precisely why he will not do is beyond my poor powers: I can only assert what I think unquestionable, that his position undermines any belief we may hitherto have cherished in the excellence of this picture's instantaneousness.

He reveals, as it were, the secret that the photographer took his instant too soon or too late—the former, I fancy. This small figure's stride is not unendurable—though a stride can rarely, if ever, be restful—but his position is. Personally, I believe that the only thing to do was to wait until he disappeared altogether. He was not wanted in the scheme.

The big figures on the left were wanted; and perhaps the photographer, tempted by them, dared not wait, lest they, too, should withdraw. But these temptations have to be resisted. The instantaneous care which refrains from exposure is as vital as the instantaneous care which swiftly exposes.

Our third print, "A Good Haul," is a splendid demonstration of instantaneous work, albeit technically criticisable as a trifle clogged in its shadows. One can imagine nothing better, nothing truer and more photographic, than the posture of the nearest man; and the man beside him is all alive also. The high view-point has foreshortened these figures somewhat; but foreshortening is every atom as faithful to nature as is their pose.

This sort of thing is the snap-shot typified. Hours of studio posing would not secure anything like it. For this reason, if for no other, it would have value—the value of a

truth recorded, and recorded by the sole means known to mankind. As photographers we discern a further value. Such snap-shotting is the best training we know of for the cultivation of the knack—perhaps we may fairly claim to label it the art—of instantaneousness.

The instant for this snap might have been chosen a moment earlier.



A Good Haul

Or a moment later. But, unless I am much in error, a moment earlier would have been too early, and a moment later would have been too late.



Tilting the Bucket. By Thos. Breslin.

Certain it is that the latter is quite beyond question. The photographer has waited as long as he could. The figures are near wide-angled distortion even as it is. Indeed, the picture's

one flaw is that the close-up figures seem to have arrived at a point a wee bit within the range of the lens's focus; that is, the parts of the picture behind them are sharper than they are—always a blemish to be regretted.

The instantaneous decision as to focus is maybe even harder to master than the instantaneous decision as to the subject's whereabouts and arrangement. The cautious beginner will start by choosing subjects which, though in motion, are known by him to be approaching a given point—a point on which he can focus his camera accurately before their arrival there.

This, of course, is the easiest sort of instantaneous photography; and the wise man perfects himself in the easy before he tackles the difficult.

Such a subject as "Tilting the Bucket" is a specimen of the easy. The competitors in this contest had to pass a certain spot, and the photographer, having focussed sharply on that spot, could await them.

Nevertheless he still had to exercise a certain restraint in the matter of not snapping too soon, and promptness in the matter of not postponing his snap until too late, and only those who have tried it realise the difficulty of exact timing.

Physiological experts tell us that each person has his own rate of sense transmission, so that the resolution to press the button must precede the actual instant of exposure by a different fraction of a second with different people. What each of us must do for himself is to learn in the only way in which such knowledge can be acquired, that is by practice, how to press the button so that the exposure is made at the exact moment.

On the whole, this worker has brought off his effort very well. It seems to be inevitable that such themes lose some of their liveliness when fixed rigidly on the emulsion, and the capsized bucket and the falling water, wonderful though they may be technically, are disappointing as realism. But there is no question that the picture is genuinely instantaneous, in my sense of the word.

It was easy, no doubt, as I have said; but it was good practice. And no novice (and few experienced men, either) can have sufficient practice in instantaneousness—the art of disciplining eye and brain and finger so that the shutter clicks at the one moment when the subject is *right* in every moving detail.

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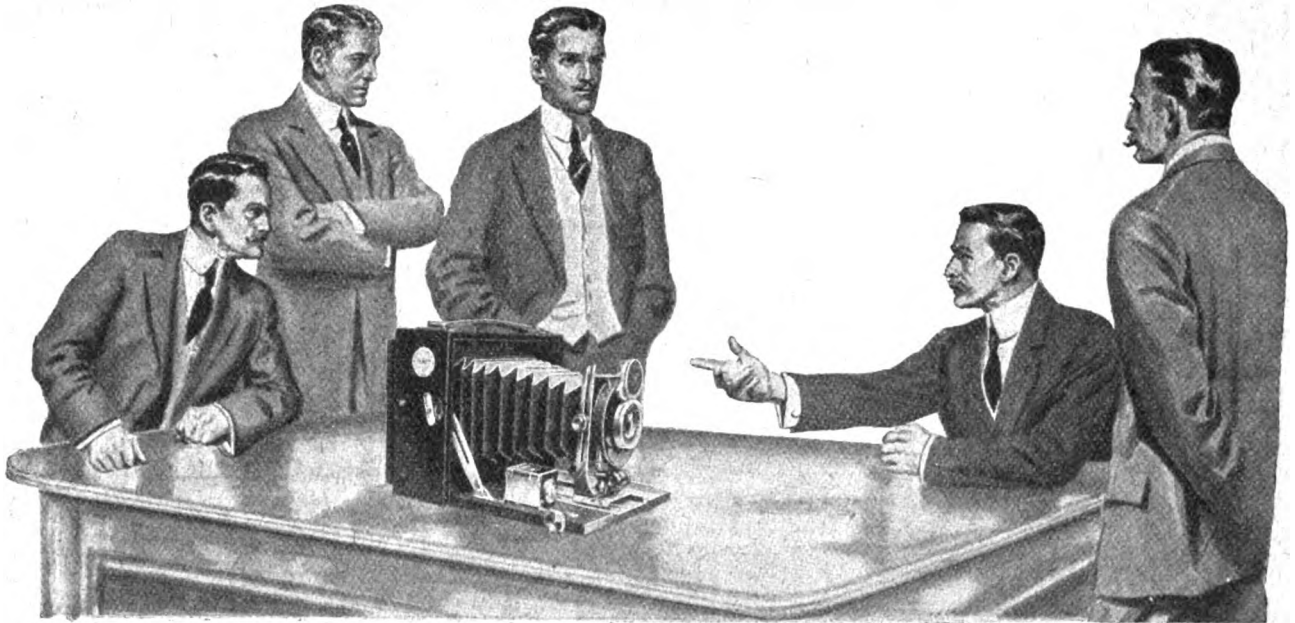
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Strange Markings on Negatives.

Some Unsuspected Causes. By "Practicus."

Special to "Photography and Focus."

ONE of the lessons which the beginner has to learn is the extreme susceptibility of the photographic plate or film to dirt, in any shape or form. The slightest touch with a finger may leave a mark, hardly visible at the time; but one which will be only too obvious in the prints, and one which can only be removed by the most elaborate retouching. If he has sufficient sense of neatness for such marks to be an eyesore, he very soon becomes an adept at handling both plates and papers without affecting their delicate coating.

Physical contact with a solid object is not requisite, however, and it is quite possible for the layer of emulsion on a celluloid film or glass plate to receive injury from something which does not actually touch it. Several examples of this have been through the writer's hands in the past few weeks; so that although the defect is not a very common one, it is

may only arise on the first plate of the dozen in a magazine camera. Then, again, their shape will, perhaps, give a clue. If they always have some very distinctive form we must search for some detail in the construction of the camera or dark slide, which has that particular form. If the outline is very sharp and distinct we may conclude that whatever it was that caused it, was very near indeed to the surface of the plate, as the greater its distance, the more do its outlines become softened and diffused. As a rule, if some particular part of the apparatus is causing the trouble, it is necessary to remove it and substitute a new one, although sometimes a coat of varnish, or of some other protective material, may be sufficient.

The leather or fabric which is used to form the hinge in book-form dark slides is sometimes the cause of such markings; especially if the plates have been left in the slides for a long time. The form of the fog, a straight band across the plate coinciding exactly with the position of the fabric, then generally makes the tracing of the defect very easy. We have seen a patch of fog exactly corresponding to one of the panels in the shutter of such a slide, showing that that particular piece of wood exercised a fogging action while the rest did not.

In magazine cameras, in which the plates are held in sheaths which fall over, on changing, forming a pile on the bottom of the camera, we have seen several times a curious patch of fog, exactly circular in shape, which appeared on the plate held in the first sheath only. This, on examination of the camera, was found to coincide in shape and position with a metal plate or disc on the bottom of the camera, to which the tripod screw was attached. As it is only the first plate which lies close to the floor of the camera, the rest lying on it, only the first plate was affected. A remedy in this



A LANDSCAPIST.

BY C. W. WILLIAMS.

From the Advanced Workers' Competition just closed.

not altogether a bogey. It is not one against which precautions can be taken beforehand; but if it should be met with, it may be helpful if we point out how it is best localised and removed.

Should the photographer find that some of his negatives show signs of fog or markings, for which he cannot otherwise account, especially if these indications are all of the same shape and in the same position on the plate; he will do well to suspect that they may take their origin in some injurious emanations getting to the sensitive coating, and must take steps to trace them to their source. They may have certain peculiarities which will help to make this easy. For example, they may only appear on plates that have been kept for some time in one particular dark slide. Or they

case was found in giving the bottom of the camera a lining cut out of a sheet of ferrotype.

A number of negatives which suffered from a series of lines and streaks of fog proved more puzzling. All the plates were not affected, but those that were could be classified into five or six lots, all those in one lot having the lines in exactly the same position and identical in shape. Nor was there any apparent connection between the lines and the particular sheaths in which the plates were exposed; although they did not seem to appear quite indiscriminately. After exhausting most of the other possible sources of the trouble, it was observed that the backs of the sheaths were scratched, and that the lines on the negatives exactly coincided with the scratches. It was clear from this that the

clean metal exposed by the crack was affecting the plate that was facing it, whereas the oxidised or lacquered metal, unscratched, was harmless. As soon as the sheaths were relacquered the trouble vanished. In this case, also, it will be noticed that the plates were not in actual contact with the surface which was causing the marks, but there was a narrow air space intervening.

These are the most likely sources of such troubles as we are considering. The action, it is said, is due to hydrogen peroxide, which is liberated in certain circumstances, by metallic surfaces, varnishes, etc.

Turpentine is a substance which possesses this characteristic, and it is very marked in printing ink; so much so that if a plate is left for some hours, especially at a high temperature, with its surface near to, but not touching, printed matter, it will sometimes happen that an image will be formed in this way, which, on development, is perfectly legible. A varnish containing turpentine is, therefore, undesirable for use wherever the varnished surface is likely to be near a sensitive film or plate.

There is one other point which calls for mention. The action does not always seem to be a fogging one; at times it appears to be the reverse,

desensitising the plate, so that the affected part is actually lighter in deposit than the rest. One is sometimes very much tempted in such cases to regard the lighter part as the normal negative, and the darker adja-

cent parts as being fogged. A little consideration of the most likely source of the emanations, on the lines which this article should suggest, will, however, generally serve to show which is the true cause of the trouble.



MONDAY, JULY 1ST.

Bowes Park and D.P.S. The Lantern. F. C. Hornsey.
Leeds C.C. Bird Life, and Animal Competitions.
Walthamstow and D.P.S. Mounting Competition.

TUESDAY, JULY 2ND.

Manchester A.P.S. Framing Prints. F. Tilling.
Bootle P.S. Print Criticism Evening.
St. Rollox C.C.C. Queen's Park.
Hull P.S. General Meeting.

WEDNESDAY, JULY 3RD.

Cwmaman A.P.S. Members' Lantern Slides.
Lincoln A.P.S. Horncastle and District.
Rochdale A.P.S. Platinotype.
Accrington C.C. Oswaldtwistle.
Watford C.C. and P.S. Invitation to Moor Park.
Rugby P.S. Stanford and Kilworth.

THURSDAY, JULY 4TH.

Sheffield P.S. Wadsley Common.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

SATURDAY, JULY 6TH.

Bowes Park and D.P.S. Chenies.
Manchester A.P.S. Agecroft Hall.
Leeds C.C. Washburn Valley or Bolton Woods.
Leeds C.C. Harewood Avenue (Nature Section).
Chelsea and D.P.S. Boxmoor and Chipperfield.
Glasgow and W. of S. A.P.A. R.C.Y.C. Regatta.
Oldham P.S. Ashley and Rothern Mere.
Walthamstow and D.P.S. Lloyds.
Halifax C.C. Hull. Y.P.U. Excursion.
St. Rollox C.C.C. Barrhead.
St. George (Glasgow) C.C.C. Barrhead.
Accrington C.C. } Great Harwood and Whalley.
Darwen P.A. }
Preston C.C. Leyland for Worden Hall.
Hull P.S. Houghton Woods.

MONDAY, JULY 8TH.

Southampton C.C. Demonstrations by Members.

Papers and Boards for Effective Artistic Mounting.

ONE of the first things which the amateur photographer has to consider, when the mounting of his prints has to be put in hand, is the selection of suitable mounts. While many are content with formal patterns and stock sizes, there is a large and growing body of workers who want something much less formal and restraining. They want to be able to trim each print to suit the requirements of that particular subject, and not be tied down to produce a half-plate print because they happen to have half-plate mounts. A perfectly plain card, of an agreeable surface and pleasant tone, with no embossed or printed design whatever, is the form of mount which appeals to them; and a variety of colours or surfaces, amongst which they can pick and choose those which in their opinion go best with the different prints, is what is wanted.

There are two such series of mounting papers supplied by Messrs. W. Butcher and Sons, Ltd., of Camera House, Farringdon Avenue, London, E.C., and for the convenience of our readers samples of these are put up in folio form, and will be sent free to every applicant who makes use of the coupon in this issue. We strongly advise all those who are anxious to make the best of their work, to secure these patterns and keep them on hand for ordering pur-

poses. The selection of tints and grades has been done very carefully, and with very evident taste and judgment, so that amongst the twenty-one different mounts there is not one which at some time or other is not likely to be of service.

These sample mounts are of two kinds—the Arcadian and the Linette. The Arcadian series are quite new, and are made in six tints. The paper of these is very stout and stiff—more like cardboard than paper—so that there is no fear of the mount folding and crumpling, as happens sometimes with the thinner grades. The distinguishing characteristic of these, however, is the surface, which is of a kind of felt-like character, and very effective. The Linette mounting papers are not new, but the series has been modified and improved. These papers have a kind of fine canvas or linen texture, and are supplied in two grades, thick or thin. Both classes are supplied in shilling packets, in sizes suitable for prints from negatives up to and including half-plate, while full size sheets are also supplied, which will be cut to any required size free of charge.

We would strongly advise our readers to forward the coupon to Messrs. Butcher, and to keep the samples at hand for reference purposes.

Sulphide Toning. Control in the Use of the Bleaching Bath.

WHEN toning bromide prints or enlargements by bleaching followed by sulphiding it is possible to modify the result, by controlling the extent to which the bleaching is carried. In order to do this, it is necessary to have the ferricyanide and bromide bath diluted in order that the bleaching may take place slowly. The bath will then be found to attack the high lights first. As soon as the high lights are bleached, in fact just before they appear to be completely bleached, the print must be taken out and well washed in running water. It may then be put into the sulphide bath and finished off in the ordinary way.

The result of this method of treatment is that the high lights are toned brown, while the rest of the print is a brown black. None of the print is left quite in its original black colour, even the deepest shadows take on a slightly warmer tinge when the print is put into the sulphide bath. The effect is quite permanent.

Vitri-vine varnish (made by the Vanguard Co.) may be well rubbed into the print. The result of this is to restore to some extent the depth and "juiciness" of the wet print. Vitri-vine will be found to improve the appearance of all prints, and it further acts as a protection to them from atmospheric influences.—A. T. LAKIN.

ADAMS & Co's SECOND HAND DEPARTMENT

SMALL FOLDING CAMERAS.

	£	s.	d.
P563. Goerz VEST POCKET TENAX , Goerz Dagor lens, f/6.8, 6 slides in purses, rollholder, 3 magnifiers, case; cost £14 3s.	8	17	6
P651. Goerz VEST POCKET TENAX , Goerz Dagor lens, 12 slides, case; cost £12 2s.	7	18	6
P675. Goerz VEST POCKET TENAX , Goerz Dagor lens, 12 slides, case; cost £12 2s.	7	12	6
P691. Goerz C.D.V. TENAX (3½ x 2½), Goerz Celor lens, 3 slides, film pack adapter, cost £13 13s.	9	9	0
P688. 3½ x 2½ Adams' VESTA , Zeiss Tessar lens, f/6.3, 12 single slides; cost £12 8s. 6d.	8	17	6
P638. 3½ x 2½ N. and G. SIBYL , Zeiss Tessar lens, f/4.5, 6 single slides, 2 12-plate changing boxes, 2 cases; cost £19 16s.	13	13	0
P689. No. 13 FOLDING POCKET KODAK , in leather case; cost £2 15s.	18	6	
P456. 1-plate Adams' NATTI , Zeiss Protar f/6.3 lens; cost £15 15s.	5	17	6
P608. 1-plate ROYLEX (London Stereoscopic Co.), Zeiss Tessar lens, f/6.3, film pack adapter, case; cost £18 18s.	12	12	0
P574B. 1-plate Roll Film SANDERSON , Goerz Syntor lens in Unicum shutter; cost £10 15s.	5	7	6
P671. 1-plate No. 3 FOLDING POCKET KODAK , R.R. lens, automatic shutter, leather case, quite new; cost £4 15s.	3	5	0
P620. 1-plate Adams' NATTI , Zeiss Protar lens, case; cost £16 16s.	4	17	6
P536. 1-plate Adams' IDENTO , Homocentric lens, f/6.8, 8-plate changing box, case; cost £15 11s.	10	10	0
P524. 1-plate N. and G. SIBYL , Zeiss Tessar lens, f/6.3, 12 slides, film pack adapter, case; cost £10 15s.	13	13	0
P680. 1-plate Zeiss MINIMUM PALMOS , Ross Homo. lens, f/6.3, 3 slides, film pack adapter, Houghton adapter, case; cost £14 14s.	9	12	6
P684. 1-plate Beck ZAMBEX , Beck-Steinheil lens, f/6, 6 slides; cost £7 7s.	3	7	6
P696. 1-plate Adams' IDENTO , Ross Homocentric lens, 4 slides, film pack adapter, case; cost £16 9s.	8	17	6
P673. 1-plate Adams' IDENTO , Zeiss Protar lens, film pack adapter, focal plane shutter, 12-plate changing box, 2 slides, back extension, case; cost £25 7s.	12	17	6
P657. 1-plate No. 7 FOLDING KLITO , Ensign lens, f/5.8, 6 slides, film pack adapter; cost £6 1s. 6d.	4	2	6
P644. 1-plate No. 5 TUDOR Camera, Beck lens, Unicum shutter, 3 slides; cost £5 6s.	2	12	6
P659A. 1-plate Adams' VESTA , Zeiss double Protar lens, f/6.3, visual finder, 6 slides; cost £16	10	12	6
P666. 1-plate Adams' IDENTO , Ross Homocentric lens, film pack adapter, one slide, case; cost £14 3s. 6d.	8	17	6
P690. 9 x 12 c/m FOLDING CAMERA , R.R. lens, T. & I. shutter, 3 slides; cost £2 5s.	16	6	
P646. 5 x 4 GOERZ ANSCHUTZ , latest pattern, Celor lens, f/4.5, film pack adapter, Mackenzie adapter, 6 envelopes, 2 cases; cost £16 15s.	12	7	6
P670. 5 x 4 Adams' IDENTO , Zeiss double Protar lens, film pack adapter, focal plane shutter, 8-plate changing box, rollholder, back extension, 3 slides; cost £30 10s. 6d.	13	10	0
P654. 5 x 4 Adams' IDENTO , Ross Homocentric lens, 3 slides, film pack adapter; cost £16 7s.	8	17	6
P399. 5 x 4 Adams' IDENTO , Ross Homocentric f/6.3 lens, rollholder; cost £12 17s. 6d.	7	17	6
P429. 5 x 4 Adams' IDENTO , Ross Homo. f/6.3 lens, film pack adapter, Adams' 12-pl. changing box, iso. screen; cost £19 10s.	10	17	6
P613. 5 x 4 Adams' IDENTO , Ross Homocentric lens, 1 slide, rollholder, back extension, case; cost £18 7s. 6d.	8	17	6
P596. Postcard Adams' IDENTO , Ross Homocentric lens, film pack adapter, 1 daylight changing box, case; cost £19 7s. 6d.	11	17	6
P674. Postcard Adams' IDENTO , Zeiss Protar lens, film pack adapter, back extension, case, quite new; cost £23 18s. 6d.	17	10	0
P464. No. 44 6½ x 4½ KODAK , Carl Zeiss f/6.3 Tessar, compound shutter, and leather case, quite new; cost £16 16s.	10	18	6
P621. Stereoscopic 6½ x 3½ GOERZ ANSCHUTZ , pair Goerz Dagor lenses, f/6.8, 6 double slides, leather case; cost £26 14s.	15	15	0

ENLARGERS.

P606. 1-plate Mahogany ENLARGING LANTERN , 8½in. condenser, made to take own camera; cost £8 15s.	5	7	6
P462. 1-plate Adams ENLARGER , lens, gas or oil, as new; cost 70/-	2	10	0
P584. KORESCO Daylight ENLARGER to 12 x 10 from 3½ x 2½, 1-plate, 5 x 4, 1-plate; cost £3 2s.	1	17	6

HAND AND STAND CAMERAS.

P669. 1-plate Brass-bound HAND AND STAND Camera, Aldis lens, f/6, in compound shutter, Busch wide-angle lens, 6 11/16 slides, case; cost £13 11s.	7	10	0
P629. 1-plate Adams' VALE Camera, Cooke lens, f/6.5, canvas case, cost £11 0s. 6d.	4	7	6
P683. 1-plate Adams' VAIDO Focal Plane, 6in. Zeiss Tessar lens, f/4.5, 5 slides, film pack adapter, case; cost £27 5s.	15	15	0
P601. 1-plate Adams' VAIDO Focal Plane, Dallmeyer stigmat, f/6, No. 2, 3 slides, Houghton adapter; cost £24 5s.	14	17	6
P650. 1-plate Lizars' CHALLENGE DE LUXE , Kram lens, 6 double slides, case; cost £8 2s.	5	7	6

HAND AND STAND CAMERAS—continued.

P487. 1-plate Watson ALPHA Tropical Model, 3 double slides, Watson f/4.6 Holostigmat lens, 2 foci, Ernemann 12-plate changing box, case; cost £24 10s. 6d.	9	17	6
P465. 5 x 4 Adams' VAIDO A Model, 3 slides, no lens; cost £13 13s.	8	17	6
P515. 5 x 4 SANDERSON DE LUXE , 6in. Ross Homocentric lens, f/6.8, in compound shutter, 3 slides, as new; cost £17 7s. 6d.	11	17	6
P653. 5 x 4 Tropical SANDERSON , Beck double aplanat lens, 3 slides, film pack adapter, case; cost £10 2s.	6	17	6
P697. Postcard (5½ x 3½) SANDERSON DE LUXE , mahogany, brass bound, Ensign Anastigmat, Series 1, No. 2, Koilos shutter, 4 slides, 2 cases; cost £21 4s.	11	17	6
P699. 1-plate Regular SANDERSON , 6½ Zeiss Protar in Goerz Sector shutter, Adams' 12-pl. changing box, 2 cases; cost £26	12	12	0
P635. 1-plate Triple VICTO Stand Camera, Beck lens, 3 double slides, canvas case; cost £4 12s.	3	2	6
P698. 1-plate Watson's ACME , Watson's 7in. Holostigmat lens, 6 double slides, T.P. shutter, leather case; cost £31 8s. 6d.	14	14	0

REFLEX CAMERAS.

P607. 3½ x 2½ BRITISHER REFLEX , 5in. Goerz Celor lens, f/4.5, film pack adapter, case; cost £16 3s.	10	17	6
P632. 1-plate Adams' VIDEX , Ross Homocentric lens, swing front, 3 slides, pigskin case; cost £20 15s.	14	15	0
P434. 1-plate MIRAL REFLEX , slide, Cooke f/6.5 and extension lens, 12-plate changing box, rollholder, eyepiece; cost £21 16s.	9	17	6
P679. 1-plate Adams' VIDEX Popular Model, Ross Homocentric lens, 3 slides, case; cost £26 17s.	13	17	6
P460. 1-plate Adams' VIDEX DE LUXE , Zeiss 6½in. Protar, f/6.3, 6 double slides, best leather case, as new; cost £38 8s. 6d.	22	10	0
P585. 1-plate Thornton-Pickard RUBY REFLEX , 6in. Cooke lens, f/4.5, 6 plateholders; cost £18 17s. 6d.	10	17	6
P609. 1-plate Marion SOHO Reflex, Voigtlander Heliar lens, 6in. f/4.8, 12 slides, front reflecting mirror, eyepieces, lens hood, case; cost £24 11s. 6d.	13	17	6
P668. 1-plate Adams' VIDEX , 6½in. Zeiss double Protar, 6 slides, leather case; cost £33 5s.	16	10	0
P578. 5 x 4 Adams' VIDEX , 6½in. Zeiss double Protar lens, 3 slides, case; cost £35 7s. 6d.	17	5	0
P477. 5 x 4 Adams' REFLEX , Adams' 7 x 5 Club lens, 3 double slides, Kodak rollholder; cost £23 2s.	6	17	6
P693. Lancaster 5 x 4 PLANO REFLEX , Goerz Dagor lens, f/6.8, 6 double slides, leather case; cost £20 11s.	12	10	0
P562. 5 x 4 Adams' VIDEX , no lens, 3 slides, film pack adapter; cost £22 18s. 6d.	8	17	6
P647. 5 x 4 Goerz FOLDING REFLEX , Goerz Dagor lens, f/6.8, 6 double slides, film pack adapter, case; cost £28 14s. 6d.	18	17	6
P634. 5 x 4 Adams' VIDEX , 6½in. Zeiss Protar, 3 slides, 12-plate changing box, Adon telephoto lens, case; cost £40 4s.	17	10	0
P692. 5 x 4 Shew REFLECTOR , 7in. Ross Homocentric lens, f/6.8, Houghton plate and film adapter; cost £19 8s.	8	15	0
P664. 5 x 4 Goerz FOLDING REFLEX , Goerz Dagor lens, film pack adapter, 2 slides, 3in. telephoto lens, case; cost £31 16s.	19	10	0
P659. 5 x 4 Adams' VIDEX , 3 slides, case, no lens; cost £24 5s.	10	10	0
P625. 5 x 4 Goerz FOLDING REFLEX , Celor lens, f/4.5, film pack adapter, case; cost £26 12s. 6d.	17	17	0
P494. 5 x 4 Adams' REFLEX , 3 slides, Goerz f/6.3 lens, 2 leather cases; cost £26 10s. 6d.; perfect order	9	9	0
P593. 5 x 4 Adams' VIDEX , 12-plate changing box, rollholder, no lens; cost £26 5s.	11	11	0
P522. Postcard PLANEX REFLEX , 7in. European lens, f/5.6, 3 slides, Mackenzie adapter, case; cost £21 4s.	13	17	6
P676. Postcard (5½ x 3½) Adams' VIDEX , Watson's Holostigmat lens, f/5.6, 3 slides, 8-plate changing box, case; cost £41 2s.	21	10	0
P662. Stereoscopic (6½ x 3½) and Postcard Lizars' REFLEX DE LUXE , Goerz Celor lenses, 6in., f/4.5, 3 slides, case; cost £30 18s.	15	17	6
P665. 1-plate N. and G. REFLEX , square pattern, 8in. Zeiss Protar f/6.3, 1 slide, 12-plate changing box, case; cost £55 16s.	27	10	0

VARIOUS.

P607. Best Quality High-power Marine Glass in case; cost £5 5s.	3	12	6
P608. 1-plate T.P. Focal Plane Shutter to fit Sanderson; cost £3	1	15	0
P601. 5 x 4 Kodak Rollholder for Sanderson; cost £1 15s.	19	6	

LENSES.

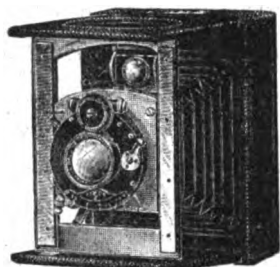
P604. 5in. Goerz Dagor lens in sunk mount; cost £5 5s.	3	17	6
P850. 16in. Busch BIS-TELAR lens, working at f/7.7; cost £5	3	15	0
P621. Ross Telenege lens, 2.25in., in setting, iso. screen, case suitable for 7in. f/4.5 lens; cost £6 15s.	4	10	0
P694. Dallmeyer 4in. Telenege lens, suitable for 8in. f/6.3 lens, case; cost £5 2s. 6d.	2	10	0
P851. 22in. Busch BIS-TELAR lens, working at f/7.7; cost £10	7	7	0
P687. 6in. Beck Isostigmat lens, f/7.7, in Celverex shutter; cost £3 12s. 6d.	1	12	6
P617. Watson's HOLOSTIGMAT , 7in., f/5.6, single, roin., 14in.; cost £15 7s.	7	10	0
P503. Carl Zeiss Telephoto Tube No. 3, with shutter and telenege lens, 75 mm., in leather case; cost £11 1s.	5	17	6
P431. Dallmeyer ADON Telephoto Lens; cost £3 10s.	2	5	0
P579. 8in. Voigtlander COLLINEAR Lens, f/5.4; cost £9 8s.	6	0	0

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at 25, Newman Street, Oxford Street, W., are worth visiting. The new model Correspondent Camera, the Carfac Collapsing Camera, Rapid Telephoto Lenses F/6, and many other pieces of apparatus may be inspected there. Advice as to the use of all kinds of lenses is to be had for the asking. There are few visitors to 25, Newman Street, who fail to avail themselves of the opportunity of obtaining reliable information on optical questions.

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THE £1000 PRIZE

will most probably be won by the competitor who can send in a series of photographs illustrating whole-hearted enjoyment of holidays. *The Amateur Photographer*, of June 10th, says: "Never take any subject if you can buy a picture postcard of it." Since this will confine you more or less to photographs of persons enjoying themselves, it is essential that they be unconscious of the camera. To secure this end you must use a

BUSCH BIS-TELAR LENS

for you can thereby stand two or three times further away from any subject than would be necessary with your present lens, securing subjects you would never get if you had to be near! Persons enjoying themselves! Think of the unlimited possibilities—so long as you can keep far enough away. The **Busch Bis-Telar** lens can be fitted interchangeably with your present lens; its cost is quite moderate—from 33/- upwards. You are less than half equipped for the contest without a **Bis-Telar**. If you are to win the £1000 you must expect to spend a pound or two upon **EFFICIENT** equipment. Write for particulars now, and do not delay to have your camera fitted with a **Bis-Telar**.

The EMIL BUSCH OPTICAL Co., 35, CHARLES STREET, HATTON GARDEN, LONDON, E.C.

Questions & Replies

Advice or help given on any technical point. For rules see below.

SEN AR (Bradford).—The equivalent is $f/11$.

CACUUS (Willenhall).—Stop $f/5.6$ requires one-half the exposure required by $f/8$.

H. BURY (Warrington).—A must be added to B, and not vice versa, or you will get a precipitate and the solution will be useless. We do not think much of it at any time.

TRICE-MITTEN (Southport).—There is no legal remedy, as you expressly left the remuneration to them. It only remains to regard the transactions as buying experience, and in future to name your price, or at least to ask for an offer.

COLOUR (Munich).—There is no work now in print dealing with this subject, the only printed instructions being the directions issued by the makers of the different sets of colours on the market.

VARNISH (Belgrave Road).—Writes: "Prints Like Line Drawings, *Photography and Focus*, June 11th, 1912. Would F.L.B. kindly say how he makes up his red varnish and what dye he uses?"

AREMAC (Gaerwen).—"Hand Camerae," price is 6d nett, or post free from our publishers is 8d., would no doubt be what you require. It is written from the point of view of the novice.

D.A.G. (Willesden).—If the order was given by the father, and the prints were paid for by him, you have no copyright in the work. The article in our issue of a fortnight ago should have made this quite clear.

MERCURY (Barnet).—Unless the negative has been thoroughly fixed and well washed it is quite useless to attempt to intensify it with mercury and ammonia. It will only lead to stains and markings which will quite ruin it.

DEAL (Norwich).—There is very little likelihood of any fabric, not specially made for the purpose, being of any use. Even if it were, you have no means of finding out without very careful testing. It is not a course we should recommend to anyone.

LYVA (Bristol).—Certain of the Jena glasses, which, from an optical point of view, are of the greatest value, contain minute air bubbles, which cannot be prevented. These do no appreciable harm, and will be found in the best and most costly lenses.

A. THAW (Llwynypia).—The defect is known as reticulation, and is due to incipient decomposition of the gelatine; in this case, apparently, caused by prolonged drying. There is no remedy at all, and we should advise you to make a fresh negative from the good print.

A. BAKER (Liverpool).—From your description we should say it is one of the cheap French instruments, of which large numbers have been sold here in the past, with other names given to them by the sellers. The particulars are not sufficiently precise to enable the actual make to be determined.

Q. (Shottonmill).—It has nothing to do with the quality of the sulphite, but may be brought about either by the solution of the metal not being complete when the sulphite was added, or too much sulphite being used, or the liquid too cold when the sulphite was dissolved. It is the metal which has been thrown down, and the developer is correspondingly weakened.

DORSET (Broadstone).—Certainly you would be wrong in doubling the exposure because the object is within twenty-five feet. In fact, it is well to try and do without any such rule as that which makes a hard and fast connection between the exposure and the distance of the object, and to be guided by the actual depth of the shadows in which you wish detail to be visible.

EXPERIMENTER (Brixton).—It is extremely improbable that you will find either exposure long enough to give a negative of any use at all—such things generally require at least eight times the exposure, or more, on a colour sensitive plate. If you develop with the formulae given with the plates, the pyro-metol for choice, you will have done all that you can do. It is most important not to over-develop.

T.F.W. (Northwood).—No bromide paper is made which is as rapid as an extra rapid plate, but we do not know that there would be much, if any, difficulty in making it if there were to be a large enough demand. It would be very unpleasant material to work, as the dark room light would have to be no stronger than for negative work on such plates, and we do not quite see what practical advantage would be gained by its use.

G.W. (Esher).—We have sent your letter on.

C.Q.D. (Burnley).— $f/12$, $f/16$, and $f/32$, or, if there are four, $f/12$, $f/16$, $f/22$, and $f/32$.

J. R. ROPE (Merton).—The three prints are received, but you do not say why they are sent.

L. W. MORTIMER (Dalston).—At least a hundred, but the quantity of water should be doubled. The solution in its present form is too strong to work at its best.

G.W. (Anerley).—Binding cases for *Photography and Focus*, green cloth with gold lettering and design, are supplied by our publishers, price 1s. 9d. each, post free.

H.T.S. (Butt).—It would certainly be better to buy in Canada, rather than to have them sent out. They are obtainable in Montreal and Toronto, and no doubt in the other principal cities.

AMMONIA (Devizes).—Strong ammonia in a stoppered bottle should keep quite clear, but if it is diluted with tap water there is usually a slight cloudiness on keeping, which, however, does no harm.

T.E. (Wolverhampton).—Formalin one part, water nine parts, will be found a suitable strength for general hardening purposes. If the solution is too strong, the gelatine becomes very horny, and contracts more than is convenient.

RABB (Paisley).—The defect is due to light leaking past the blades of the shutter. We do not see that there is anything that can be done except to send it to the makers. We should not advise you to attempt to put it right yourself, unless you are expert at fine mechanical work, which, apparently, is not the case.

C.F. (Anerley).—The exposure necessary in rain is no longer than in fine weather, if the strength of the light, as shown by the actinometer, is the same. In fact, if anything, the exposure required would be less in the rain, since the effect of the interposition of the rain between the lens and the shadows of the subject would be to lighten them.

FABRIC (North Shields).—Two thicknesses would be quite sufficient for working gaslight paper, but for negative work it would be best to block up the window entirely and use a lamp. Daylight is much too variable to be a suitable illuminant for the purpose—if it is safe at one time it may be most unsafe at another, or else may be so weak as to be useless.

KURO (Binglewade).—The stops are no doubt quite correctly marked. The actual measured aperture of the diaphragm opening is not the "effective aperture," which is what is required when the f -number is to be ascertained, as we have pointed out in *Photography and Focus*, when methods of measuring the "effective aperture" have been given.

FRED (Hull).—No doubt the meter paper has deteriorated. It should be thrown away and a fresh supply obtained. Although speed cards are issued periodically, there is no need to obtain them if you stick to one make of plate all the time. It is not likely to have its speed changed appreciably and suddenly, and every exposure you make is a check upon the speed number to which you are working.

COMPLICATED (Queen's Park).—We do not believe that it is a question of developer formula at all, and, if we had the work to do, we should use the developer recommended by the makers of the plates, taking care that the exposure was a full one, and that development was carried on long enough. There is no reason why you should not use the formula you give in your letter if you like it.

LENS-BOARD (Acrington).—With a number of lenses the simplest method is to have a series of plain panels fitting into each of the cameras with a cross-piece at the top and two buttons at the bottom. Then any lens can be used on any camera. Flanges are not reliable, as, unless they are of the Taylor, Taylor and Hobson patent type, you cannot count on free interchangeability. These latter will be found perfectly interchangeable and very handy.

QUARTER-DECK (Plymouth).—A dyed incandescence electric light, although satisfactory enough at first, is not very reliable. The heat may affect the dye, and, in addition, when the filament breaks a fresh lamp has to be coated with the coloured preparation. It is simpler and in all other respects just as good to surround the lamp with a roll of ruby fabric or paper, or else to make a bag of the fabric and tie it round the lamp.

INDOM (Leeds).—There is nothing of the kind in print, so far as we know.

N.H.S. (Grimsby).—It would not fetch more than about half the list price.

G. DUNN (West Rainton).—No duty and no trouble whatever. See elsewhere in this issue.

H. J. MARK (Wealdstone).—Any dealer will get Assur colours for you; the wholesale agents are Messrs. A. and M. Zimmermann, of 3, Lloyd's Avenue, London, E.C.

FOCCUSSING (Nottingham).—With some inferior lenses there is a slight difference, but there should not be; and if you focus your lens by scale to ten feet, that should be the sharpest, whatever stop you use.

REMBRANDT (Woodford Green).—It is more or less of a secret process for printing photographs (daguer) plates by machinery, and would, no doubt, require a very costly printing plant.

CARTICUS (St. Albans).—The rules under which prints are criticised are given on this page every week. We cannot criticise a print that is entered for the Beginners' Competition; a separate print with a stamped addressed envelope must be sent.

J. H. PIZZLES (Crouch Hill).—It would seem as if the grouping can only be a rough guide, but it is quite possible that the different developers affect plates differently. The best thing is to adopt one method and to stick to it until you can work it successfully.

S. WALTERS (Bradford).—As you do not state the "back focus" of the lens it is impossible to say whether it could be used or not, but probably it is too short for the purpose. You will never want the lens nearer to the plate than the "infinity" position.

OLLY (Garston).—Something must have gone wrong either with the gelatine of the negative before it was put into the alum solution, or else with the latter. Precisely what has caused the trouble we cannot say, but a plain solution of alum applied to such a plate in the ordinary way would certainly not cause the puckering. The black spots might be caused by the film containing hypo at the time it was placed in the alum.

WIZARD (Birmingham).—There are so many types of hand camera with which you could take snapshots on board ship that we could not recommend one in preference to another without more information. Your best plan would be to read the earlier chapters of "Hand Camerae," by R. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d., and then if you settle on a type which you think you would like we shall be very pleased to help you to select an instrument to suit you.

W.A. (Manchester).—We do not understand what you mean by "iris" terms. Iris diaphragms are generally marked with f -numbers, and your lens you say, is already so marked. But, apparently, the graduation is all wrong, since the largest and the smallest stops are the two middle numbers. The only plan is to measure the diameter of the opening, and the focal length of the lens, and divide the latter by the former, which, in each case, will give you the f -number.

DARJEELING (Ealing).—When stopped down to the same aperture, the one is as good as the other, but the extra aperture is not much help, as it is only comparatively very seldom that it is possible to use it on a camera without a focusing screen, since one cannot count on the large aperture giving sufficient depth, without actual examination of the image. We consider the shutter at present fitted to be one of the very best and most reliable.

MULIER (Loughborough).—There is no need to use French chalk, or any other preparation, with ferrotype sheets. The prints, after the last washing water, should be placed in formaline one part, water nine parts, for three or four minutes, rinsed, and dried. When quite dry, they are re-wetted and squeezed to the ferrotype, and, when dry, will strip without any trouble. Some workers polish the ferrotype with a cloth containing the merest trace of paraffin oil, but it is not necessary.

Regulations.

(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



SUBJECTS AND THEIR TREATMENT

Specially written and illustrated for "Photography and Focus" by "Will o' the Wisp."

AN important point in connection with the successful treatment of various photographic subjects is that of the kind of plate used. For all general work a plate of the kind commonly known as "Special Rapid" will give excellent results. It is a wise plan to select a particular brand of this class, and to stick to it. Familiarity with its characteristics will be a great help towards securing uniformly good results with almost every class of subject that the general photographer is likely to treat. It is quite a mistake to suppose that good results can only be obtained by using a large variety of plates. There is no need to use one kind of plate for architecture, another for landscape, and a third for portraiture.

On the other hand there are certain special subjects for which even the best of "all-round" plates are not the most suitable. A line drawing in black on white can be copied most effectively by using an abnormally slow, or "process," plate, which will readily give just what is required—extreme contrast. A more common case is that in which the colours of the subject are such that the ordinary plate will not translate them truly in monochrome.

Take, as an illustration, the group of flowers herewith. The blossoms have been chosen for two reasons: first, their colours are familiar; and secondly, they are just the colours that find out the shortcomings of the ordinary plate. We have the pure, clear yellow of the iris, and the deep, rich blue of the cornflower. To the eye the bright yellow is much lighter in tone than the dark blue.

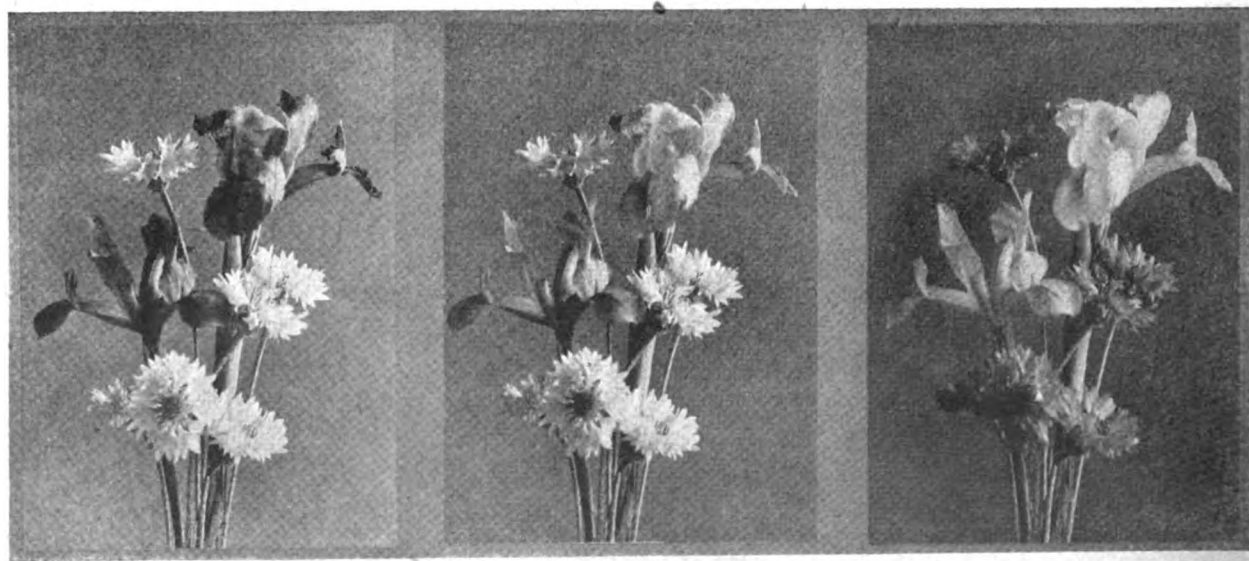
The first print is made from a negative on one of the best plates for all-round work, but the result is quite false. The yellow is much too dark, the blue too light. It would have been nearer the mark if the iris had been the dark purple variety, and the cornflower the white. It has been said that such a fault can be remedied by exposure; but even if a longer exposure had resulted in a truer rendering of the yellow it would not have remedied the over lightness of the blue. The fact remains that the ordinary plate is far more responsive to blue than to yellow.

The second print is made from an orthochromatic plate—one that has been specially treated to increase its sensitiveness to yellow. But it is still as sensitive to blue as the ordinary plate, or would be so unless some means were taken to hold back or decrease the blue rays while the yellow were given time to act. In the case of this particular plate some such means had been taken. It is one of that particular kind intended to dispense with the necessity for a separate colour screen and filter. The combined result of these two modifications should be that the yellow should be rendered lighter and the blue darker than with an ordinary plate.

Now, although a reproduction may not fully show it, an examination of the original prints indicates improvement in both directions. But it is very slight in the blue, although much more marked in the yellow. The dark blue cornflowers still appear as lighter blooms than the bright yellow irises.

The third print is from a negative on the same make of plates as the second, but a colour screen was used on the lens. It was a filter adjusted for another brand of orthochromatic plate, and nominally increased the necessary exposure five times. As a matter of fact exactly that increase was given, the first two plates having an exposure of one and a half minutes and the third of seven and a half minutes. The result is that the tones of the flowers are just about as they appear to the eye. Comparing the third print with the first, it will be seen that the relative tones of the flowers are practically reversed. So that we have an illustration of a case in which truth, if it is required, can only be secured by adopting special measures.

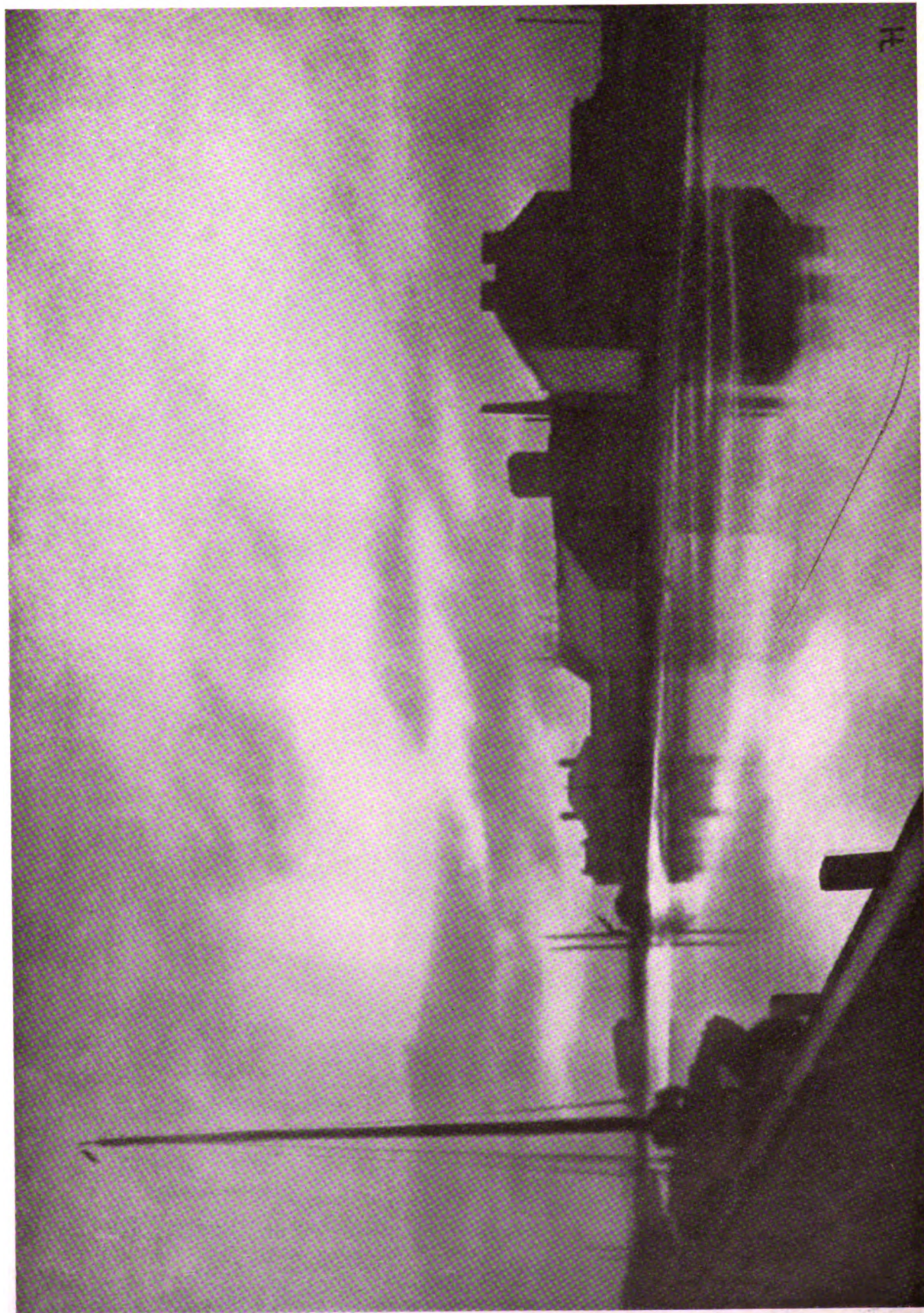
Thus we see that when the successful treatment of a subject depends on a correct rendering in monochrome of the colour values, special precautions must be taken to secure them. These will involve the use of an orthochromatic, or perhaps a panchromatic plate, with a proper colour filter. An ordinary plate will do a very great deal, and will do it well, but it has its limitations in such circumstances as these.





HOAR FROST IN THE VALLEY OF THE INN.

BY G. R. BALANCE.



BY F. HUMPHERSON.

From the Exhibition of the Chelsea and District Photographic Society.

EVENING ON THE BUKE.



Bidston.

WITHIN a few minutes' walk of the Upton Road Station of the Birkenhead tramways is a tract of land full of pictorial possibilities. The village and hill of Bidston is the regular haunt of painters, but it is surprising to find how many photographers there are in the Liverpool and Birkenhead districts who have never seen it, although occasionally one of the local societies makes a pilgrimage thither.

The stranger in Liverpool should take the Birkenhead ferry steamer, and on passing the turnstile at Birkenhead should book to Bidston, when he will be able to travel (by Shrewsbury Road car) to the Upton Road tramway station and return to Liverpool. On leaving the car and walking up the Upton Road for about half a mile, the heather and gorse-covered hill will be seen on the right. Or Bidston can be reached by train through the Mersey tunnel, or by the Wirral Railway to Bidston Station. From the Docks Station, the Lighthouse and Observatory are about half-a-mile away to

tram route is recommended. Cheap tickets are issued for the double ferry and tram ride, from Liverpool Landing Stage to Upton Road. Refreshments can be obtained at most of the thatched cottages on the Hill, and in Upton and Bidston villages.

Three separate woods occupy the slopes of Bidston Hill. On the eastern side there is a fine pine wood, but with little undergrowth; on the other side of Vyner Road is the famous birch wood, full of silver birch, with a wealth of bracken and bramble; the wood



Reflections, Virginia Water.

on the western slope has a great variety of trees and a dense undergrowth. On the crest of the hill is an old windmill; while the northern slope is occupied by the lighthouse and observatory, buildings which are interesting, but which do not assist the pictorial photographer. —G. LASCELLES.

Virginia Water.

VIRGINIA WATER Station is on the L. and S.W.R., twenty-five miles from Waterloo (3s. 4d. return), with which it is connected by an excellent service of trains. The station itself is an easy mile from the lake, and refreshments can be obtained at the Wheatsheaf Hotel. A permit is necessary for photography, procured on application to Capt. Campbell, Holly Lodge, Virginia Water.

On alighting from the train, one turns to the left, and, keeping straight on along a pretty, shady walk, through fine pine trees, reaches the "Wheatsheaf," where entrance can be made to the lake, either through the grounds



The Birch Wood, Bidston.

the left. From Bidston Station the road leads past rows of modern villas to the left of the station, to the old village of Bidston at the foot of the hill, half-a-mile from the railway. The railway routes are probably a little quicker; but for cheapness, convenience, and interest, the Birkenhead



The Trysting Tree, Bidston.



A Moorland Pool, Bidston

of the hotel, or through a little gate just alongside. Even along the road the photographer will find opportunities; but he will be well advised to spare his plates until he arrives at the park, where he will find plenty of excellent work for an afternoon.

One of the advantages of Virginia Water is that the paths and by-ways are not too frequently traversed, so that one's work is not interrupted, and there are ample opportunities for trying experiments in landscape.—C. G. ANDREWS.

The Manifold Valley.

THE opening of the Leek and Manifold Light Railway has placed within the reach of quite a large district what was formerly a

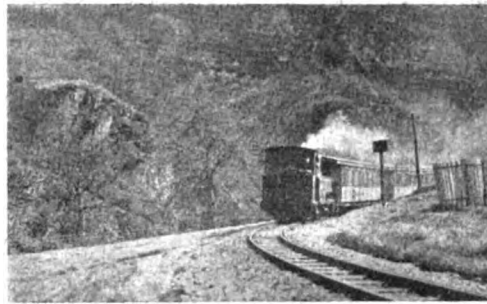


The Falls, Virginia Water.

little known and very inaccessible valley. Cheap day and half-day excursion tickets by convenient trains are now issued on certain days from all the towns in the Potteries, from Macclesfield, and from Manchester.

At Waterhouses, ten miles beyond Leek, the real interest begins. Here the railway changes to narrow gauge, and runs about eight miles further to Hulme End. For the last three miles the line runs through a more open part of the valley, with little of special interest, so that the visitor will find it advantageous, after passing Thor's Cave, to alight at Wetton Mill Halt.

At Wetton Mill the river is crossed by a picturesque old bridge of four arches, all of different spans. Returning down the valley, a pleasant lane leads to



Train on the Manifold Valley Railway.

Darfar Bridge, close to which is the broken hillside with limestone rocks and trees, known as Darfar Craggs. The lane is open to the stream on one side for a short distance, and then ascends a hillside from which a good view of Thor's Cave is soon obtained, conspicuously placed high up on the hill overlooking the valley.

The river Manifold, which at Wetton Mill and Darfar Bridge presented no unusual appearance, has, at Thor's Cave, disappeared into the ground, leaving its bed dry and stony. During the winter months, or after a spell of wet weather, superfluous water forms a stream down the otherwise dry bed, but generally the stream only appears again, quite suddenly, shortly before joining the Dove near Ilam.

The train can be joined again at Thor's Cave, or at one of the halts lower down. While at certain times refreshments can be obtained at some places *en route*, the valley, as a rule, is very quiet and deserted, and it is well to go provided with lunch.—NEWMAN NEAVE.

PRINTS OF ANY KIND may be expeditiously dried in the following manner. After the final washing they are pinned up by one corner along the edge of a shelf. The water which drains to the lower corner should be removed with blotting paper, or by flicking the print with the finger. The prints are then continuously fanned with a piece of stout cardboard, or a folded sheet of paper. The strong draught thus caused will be found very effective in drying the prints very quickly.



At Wetton Mill.

DEVELOPER FOR HYDRA PLATES is put up in two solutions by the Service Co., Ltd., 292 and 293, High Holborn, London, W.C., sufficient to make twenty-four ounces costing 1s.

POSTAL CLUB VACANCIES. The Rev. C. F. Lowry Barnwell, Stramshall Vicarage, Uttoxeter, writes to say that there are several vacancies in the Argosy Postal Photographic Club. Applications, with examples of work, should be made to him.

AT THE NORTHERN PHOTOGRAPHIC EXHIBITION, which, as already announced in *Photography and Focus*, is to be held in Manchester next January, there will be no trade section, on account of lack of space. The secretary, Mr. S. L. Coulthurst, of Broad Oak Road, Worsley, near Manchester, will be pleased to send particulars to anyone interested.



Thor's Cave, Manifold Valley.

TO PROVIDE LARGER and more convenient premises, a new factory is being put up by Messrs. Thos. Illingworth and Co., Ltd., of Willesden Junction, at Park Royal, not very far from the present works.

KIVETON. Mr. E. S. Vardy writes pointing out that the sundial beside Thorpe Salvin Church, referred to as "old" by Mr. Ritson in his note on Kiveton Park, is actually a modern one, having been made by a Mr. Rogers, of Thorpe Salvin, in whose garden it stood until removed into the church opposite. He also takes exception to the statement that Kiveton Park is in "the heart of the Dukeries."

TEN CASH PRIZES of one guinea each are offered every week by Messrs. Houghtons, Ltd., for the ten most interesting negatives taken with a No. 1 or No. 2 Ensignette. No entry forms are required, all that has to be done is to send the negatives, together with the name and address of the dealer, with a stamped envelope for the return of unsuccessful films, to Messrs. Houghtons, Ltd., 88-89, High Holborn, London, W.C.

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HALF-PLATE Lancaster Brass-bound "Extra Special" Triple Extension Field, with all movements, fitted Cooke 7 $\frac{1}{2}$ in. Series III. f/6.3 stigmat. lens, also 12in. Wray rapid landscape, with adapter, T.P. shutter, time valve, three brass-bound book-form slides, T.T. best thr. e-fold tripod, and superior case, in splendid condition: cost £18 15s.; **£5 17s. 6d.**

QUARTER PLATE Houghton Model "V" Ensign Roll Film and Plate Folding Pocket, Beck f/8 symmetrical, Automat speeded shutter, rack focus, etc., with screen, and six dark slides, and leather case, equal to new; cost £4 11s. 6d.; **£2 12s. 6d.**

LATEST 1912 Voigtlander Stereo. Photoscope (107 x 45), pair of f/4.5 Heliar anastigmats, latest speeded shutter, rising front, changing box for twelve plates, leather case, Klimax Stereolette tank and transposing frame, the whole set in brand new unsoiled condition; recently cost £22; **£13 10s.**

QUARTER PLATE Staley Kibitz Folding Pocket, fitted extra rapid aplanat in auto. speeded shutter, focussing, etc., complete with six dark slides, as new; cost £6 12s. 6d.; **£3.**

QUARTER PLATE No. 3 Folding Pocket Kodak, with plate attachment, three dark slides, screen, Antinous release, and portrait attachment, splendid condition; cost £4 16s. 6d.; **£2.**

QUARTER PLATE Goerz Anschütz Folding, fitted Staley best series f/6.8 Planistigmat, focussing mount, focal plane shutter, 5 secs. to 1-100th sec. and time, three dark slides, Houghton envelope adapter, splendid condition; cost £10 16s. 6d.; **£6.**

HALF-PLATE Houghton Double Extension Vito Field, f/8, R.R. T. P. shutter, all movements, book form slide, turntable, tripod, superior case, splendid condition; cost £3 15s.; **£1 12s. 6d.**

QUARTER-PLATE Butcher No. 5 Carbine Roll Film and Plate Folding Pocket, double extension, fitted Beck f/7.7 Isostigmat, Automat speeded shutter, and leather case, in splendid condition; cost £5 12s. 6d.; **£3.**

QUARTER-PLATE Holborn Ilex No. 6 E Magazine Hand, for twelve plates, fitted Goerz f/6.8 anastigmat, Unicum shutter, rack focus, double rising fronts, in splendid condition; cost £7 17s. 6d.; **£4.**

QUARTER PLATE N. and G. Reflex, twin lens, fitted pair of Zeiss f/6.3 anastigmats, full-range shutter, focussing, rising front, N. and G. changing box for twelve plates, also extra changing box, best leather case, beautiful condition; cost £30; real bargain: **£5 17s. 6d.**

QUARTER-PLATE Holborn Ilex Reflex, latest, fitted Goerz f/6.8 double anastigmat, rack focus, speeded shutter, etc., as good as new; cost £8 8s.; **£5 12s. 6d.**

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ **LATEST** Lancaster Plano Reflex, best model, fitted f/6 anastigmat Rectigraph, rack focus, long extension, revolving reversing back, shutter speeds $\frac{1}{2}$ to 1-1300th sec. and time, six dark slides, film pack adapter, as new; recently cost £10 17s. 6d.; **£5 12s. 6d.**

No. 4 **LATEST** 5 x 4 Folding Pocket Kodak, best series lens, auto. speeded shutter, 5in. Kodak tank, equal to new; recently cost £6 10s. 6d.; **£3 15s.**

LATEST 13 $\frac{1}{2}$ in. Busch Series II. f/7 Bistellar Lens, in iris mount, as new; cost £4 5s.; **£2 17s. 6d.**

QUARTER-PLATE No. 6 Butcher Cameo, fitted B. & L. f/8 Planatograph lens, auto. shutter, 1 to 1-100th sec. and time, rack focus, double extension, rising and cross front, swing back, hooded focussing screen, complete with eight dark slides, and leather case, splendid condition; cost £4 15s.; **£2 12s. 6d.**

LATEST Pattern Quarter-plate Regular Sanderson Hand and Stand, fitted Goerz patent Series III. f/6.8 double anastigmat, latest compound shutter, 1 to 1-250th sec. and time, Antinous release, rack rising and swing front, triple extension, Adams' patent finder, six double dark slides, and leather case, practically new; recently cost £13; **£8.**

QUARTER-PLATE Butcher No. 4A Carbine Roll Film and Plate Folding Pocket, with "U" shaped stirrup front, rack focus, etc., fitted Goerz f/6.8 anastigmat, latest B. and L. automatic shutter, 1 to 1-100th sec. and time, complete with focussing screen, and six dark slides, and case, as new; cost £7 10s.; **£4 12s. 6d.**

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ **THORNTON-PICKARD** Bijou Focal Plane Reflex, with Unit self-capping shutter, fitted Aldis Oxyanastigmat f/5.65, rack focus, double extension, etc., complete with three double slides, equal to new; cost £13; **£5 17s. 6d.**

QUARTER-PLATE Model C Miral Reflex, by Talbot and Eamer, fitted Cooke Series III. f/6.5 stigmat. lens, iris mount, rack focus, rack rising front, Miral patent time and inst. shutter, 1-15th to 1-100th sec. and time, triple fold, deep hood, reversing back, and focussing screen, four double slides, in splendid condition; cost £11 15s.; **£5 12s. 6d.**

HALF-PLATE Watson Argus Focal Plane Reflex, fitted 8 $\frac{1}{2}$ in. Watson Series I. f/6 convertible Holo-stigmat in sunk mount, shutter speeds 1-10th to 1-100th sec. and time, rack focus, double extension, rising front, reversing back, triple fold deep hood, back focussing screen, three best quality double bookform dark slides, solid leather case, practically equal to new; cost £29 7s. 6d.; **£12 17s. 6d.**

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QUARTER-PLATE Latest Houghton Ensign Reflex, latest self-capping focal plane shutter, speeds 1-10th to 1-100th sec., fitted 6in. Ensign f/5.8 anastigmat, three foci, in sunk mount, rising front, rack focus, double extension, triple-fold hooded deep focussing screen, and revolving reversing back, complete with three double dark slides in best quality velvet-lined leather case, absolutely brand new; recently cost £12 5s.; **£5 10s.**

POSTCARD Latest Pattern Griffin Tourist (No. 5 Carbine Model) Roll Film and Plate Folding Pocket, fitted Uno Aldis f/7.7 anastigmat, latest Bausch and Lomb Automat shutter, speeds 1 to 1-10th sec. and time, rack focus, double extension, U shaped stirrup front, with fine adjustment rising and cross front, reversible brilliant view finder and spirit level, complete with hooded back focussing screen, film pack adapter, three dark slides for plates, and solid leather case, brand new condition; recently cost £8 2s.; **£4 16s.**

QUARTER-PLATE N. and G. Universal B Hand and Stand, fitted Zeiss f/6.3 anastigmat, all movements, double extension, N. and G. changing box for twelve plates, rising and cross front, N. and G. speeded shutter, and leather case, as good as new; cost £19 10s.; **£5 17s. 6d.**

POSTCARD Houghton No. 6 Tudor Folding, with double extension, rack focus, etc., Busch f/8 symmetrical lens, auto. shutter, speeds 1 to 1-100th sec., complete with three slides, portrait and wide-angle Planascope attachment, and case, as good as new; cost £4 19s.; **£2 10s. 6d.**

QUARTER-PLATE Cornex Roll Film and Plate Folding Pocket, fitted 5in. Beck-Steinhilf f/4.5 Unofocal anastigmat in Unicum speeded shutter, focussing, rising fronts, etc., complete with plate adapter, and screen, and six slides in case, as good as new; cost £10 11s. 6d.; **£4 12s. 6d.**

QUARTER-PLATE Square Form "Hare" Spanish Mahogany Double Extension Field, with rack rising front, reversing back, rack focus, etc., fitted Primus f/6 EurySCOPE lens, T.-P. pattern roller-blind t. and i. shutter, also changing box, and complete with three Spanish book-form slides, three-fold tripod, splendid condition; cost £8; **£2 16s.**

QUARTER-PLATE Latest 1912 T.-P. "Ruby" Focal Plane Reflex, with Unit shutter, and automatic stop plate, all movements, fitted 6in. Beck f/5.8 Isostigmat lens, complete with three double slides, in brand new unsoiled condition; recently cost £12 12s. 6d.; **£9.**

HALF-PLATE No. 2 Planex Focal Plane Reflex, fitted 8 $\frac{1}{2}$ in. Ross f/6.3 Homocentric lens in sunk mount, rack focus, rising front, revolving reversing back, improved shutter, 1-10th to 1-100th sec. and time, double extension, complete with three double slides, in splendid condition; cost £17 10s.; **£11 7s. 6d.**

QUARTER-PLATE Regular Sanderson Hand and Stand, triple extension, universal rising and swing front, etc., fitted Beck f/8 Isostigmat in compound patent shutter, three dark slides, and case, in splendid condition; cost £9 4s.; **£5 18s. 6d.**

POSTCARD No. 2 Butcher Klimax, fitted Uno Aldis f/7.7 lens, auto. shutter, 1 to 1-100th sec. and time, Uno Bifocal lens to correspond, double extension, rack focus, etc., two slides, new condition; cost £6 5s. 6d.; **£3.**

QUARTER-PLATE Sanderson Regular Hand and Stand, fitted Dallmeyer Series II. f/6 stigmat. lens No. 2, giving three foci, Goerz Anschütz focal plane shutter, 5 to 1-1200th sec. and time, universal rising and swing front, triple extension, etc., complete with six dark slides, in splendid condition; cost £15 10s. 6d.; **£9 17s. 6d.**

QUARTER-PLATE Houghton Model V Ensign Roll Film and Plate Folding Pocket, fitted f/6.8 Goerz double anastigmat in Unicum shutter, speeded, rack focus, rising front, etc., complete in leather case, as good as new; cost £8 17s. 6d.; **£4 17s. 6d.**

QUARTER-PLATE Standard Ensign Roll Film and Plate Folding Pocket fitted Ensign Ia. f/6.8 anastigmat, Ensign automatic speeded shutter, screen, and three dark slides in case, brand new condition; recently cost £1 2s. 6d.; **£2 18s. 6d.**

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ **GOERZ** Anschütz Focal Plane Folding Pocket, fitted Goerz Dagor Series III. double anastigmat, focussing mount, Anschütz shutter, speeds to 1-1200th sec., also Dallmeyer central patent detachable front shutter for slow speeds and time, with time valve, six dark slides and leather case, in splendid condition; cost £14 2s.; **£5 17s. 6d.**

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QUARTER-PLATE Ernex de Luxe Reflex, double extension, rack rising front, revolving back, patent swing back by rack and pinion, focal plane shutter from 1-10th to 1-100th sec. and time, deep folding hood, Zeiss f/6.3 Tessar anastigmat lens in cone mount, reversing, Mackenzie-Wishart slides, and twelve envelopes, cost £35; **£15.**

3½ x 2½ NEWMAN & GUARDIA Latest Model Square Form Reflex, triple extension, rising front, revolving back, focal plane shutter from 1-10th to 1-100th of a sec. and time, Zeiss double Protar convertible anastigmat lens f/6.3, deep folding hood, three double slides, film pack adapter, best quality leather case; **£22.**

QUARTER-PLATE Focal Plane Reflex, double extension, rising front, revolving back, Blitz f/6.8 convertible double anastigmat lens, Mackenzie-Wishart slide, twelve envelopes, focal plane shutter from 1-10th to 1-100th sec. and time; **£5 19s. 6d.**

QUARTER-PLATE Lancaster Reflex, latest model, long extension, girder rack and pinion, rigid rising front, revolving back, T.-P. Unit focal plane shutter, deep folding hood, Cooke f/5.6 anastigmat lens, Mackenzie-Wishart slide, twelve envelopes, and leather case; cost £22; **£11 10s.**

QUARTER-PLATE Watson's Argus Reflex, rising front, rack and pinion focussing, focal plane shutter from 1-10th to 1-100th sec. and time, Dallmeyer Carfac lens f/6.3, three aluminium-bound slides; cost £11 10s.; **£5.**

QUARTER-PLATE Shew's Delta Reflex, rising front, reversing back, fitted Ross Goerz double anastigmat lens Series III. f/7.7, focussing, speeded shutter, and film pack adapter; cost £9; **£3 19s. 6d.**

POSTCARD All-British Planex Reflex Camera, rack focussing, rising front, focal plane shutter, from 1-10th to 1-100th sec. and time, Blitz convertible anastigmat lens Series II. f/4.8, Mackenzie-Wishart slide, twelve envelopes, and case; **£11 12s. 6d.**

6½ x 3½ STEREOSCOPIC Planex Reflex, focal plane shutter from 1-10th to 1-100th sec. and time, Ross f/6.3 Homocentric anastigmat lens, half-plate rapid rectilinear lens for Panoramic pictures, six Anschütz double dark slides, and case; cost £22; **£10 10s.**

5 x 4 BEAUFORT Focal Plane Reflex, T.-P. Unit shutter from 1-10th to 1-100th sec. and time, triple extension, rack rising front, revolving back, Ross Homocentric 7in. f/6.3 anastigmat lens, deep folding hood, three double book-form slides; **£11 17s. 6d.**

5 x 4 GAMBIER BOLTON Reflex, rack focussing, rising front, reversing back, T.-P. focal plane shutter, Euryscope anastigmat lens f/6, three double slides; cost £14 14s.; **£3 12s. 6d.**

HALF-PLATE Thornton-Pickard Triple Extension Imperial, latest model, triple bar front, reversing and swing back, T.-P. roller-blind shutter, three book-form double dark slides, Cooke Series III. f/6.5 double anastigmat lens, three-fold ash tripod, and turntable, as new; **£8 19s. 6d.**

HALF-PLATE Thornton-Pickard Imperial, triple extension, double rack and pinion focussing, reversing and swing back, rising and cross front, Dallmeyer Series II. No. 4 convertible three-foci f/6 anastigmat lens, three double book-form dark slides, turntable, three-fold tripod, and case; **£8 12s. 6d.**

HALF-PLATE Ross Focal Plane, rising front, Ross f/6.3 Homocentric anastigmat, T.-P. shutter, 1-10th to 1-100th sec. and time, changing box for twelve plates, and leather case; **£5.**

QUARTER-PLATE and **9 x 12 cm.** ZEISS Universal Palnos, all metal folding hand or stand, long extension, rising front, reversing back, Carl Zeiss double Protar anastigmat Series VII.A convertible 6in. f/6.3, Carl Zeiss telenegative lens for above, compound Sector shutter, 1 to 1-250th sec. and time, Zeiss roll-holder, three double slides, and best leather case, fine order, bargain; **£17 16s.**

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QUARTER-PLATE Folding Planex Reflex, stock-soiled, Goerz Celor f/4.8, 6in. double anastigmat lens, focussing, self-capping focal plane shutter from 1-10th to 1-100th of a sec. and time, three double aluminium-bound slides, and leather case; cost £24 10s.; **£19.**

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QUARTER-PLATE Marion's Soho Reflex, hardly soiled, rack focussing, rising front, reversing back, focal plane shutter from 1-16th to 1-800th of a sec. and time, rising and swing front, revolving back, Goerz 6in. f/4.8 Celor anastigmat lens, two Goerz light filters, six double mahogany book-form slides, leather case; **£16 10s.**

QUARTER-PLATE Newman and Guardia Square Form Reflex, latest model, self-erecting hood, triple extension, rising front, revolving back, focal plane shutter from 1-10th to 1-800th of a sec. and time, Carl Zeiss Series VII.A double Protar anastigmat convertible f/6.3, iris, six dark slides, film pack adapter, and best leather case; **£26 10s.**

QUARTER-PLATE Ross Reflex, double extension, rack focussing, rising front, Goerz f/4.8 Celor anastigmat lens, focal plane shutter to 1-800th of a sec. and time, six double book-form dark slides, and leather case; **£13 10s.**

QUARTER-PLATE Marion's Soho Reflex, double extension, rising front, revolving back, focal plane shutter up to 1-800th of a sec. and time, Voigtlander Heliar lens f/4.5, Mackenzie-Wishart slide, and twelve envelopes, leather case; **£14 10s.**

POSTCARD Thornton-Pickard Ruby Reflex, rack focussing, rising front, Unit self-capping focal plane shutter from 1-10th to 1-100th sec. and time, Goerz 7in. Dagor anastigmat lens f/6.8, Mackenzie-Wishart slide, and twelve envelopes; **£11 15s.**

QUARTER-PLATE All-British Reflex Camera, double extension, rising front, revolving back, focal plane shutter from 1-10th to 1-100th of a sec. and time, Voigtlander Heliar lens f/4.5, three double slides, and best quality leather case; **£11 17s. 6d.**

QUARTER-PLATE Shew's Delta Reflex Camera, rising front, rack focussing, reversing back, Watson f/5.8 anastigmat lens, speeded shutter, five double dark slides; **£4 15s.**

QUARTER-PLATE Halborn Reflex, fitted Busch Omnir anastigmat lens f/5.5, focal plane shutter from 1-10th to 1-100th sec. and time, rising front, revolving back, three double book-form slides, deep folding hood, leather case; cost £16 10s.; **£8 12s. 6d.**

QUARTER-PLATE Sichel de Luxe Reflex, double extension, rising front, reversing back, focal plane shutter from 1-10th to 1-100th sec. and time, Ross Homocentric lens f/6.3, revolving back, three double dark slides, five single slides, and case; **£8 12s. 6d.**

QUARTER-PLATE Miral Reflex Camera, rack and pinion focussing, speeded shutter, Watson rapid rectilinear lens f/8, iris, magazine for twelve plates, leather case; cost £5 5s.; **£1 17s. 6d.**

QUARTER-PLATE Goerz Anschütz, latest model, self-capping blind shutter, 5 secs. to 1-1300th sec. and time, Goerz Celor anastigmat f/4.8, three double slides, T.-P. adapter, and leather case; **£9 18s. 6d.**

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HALF-PLATE Shew's Aluminium Xit, fitted Goerz Anschütz focal plane shutter to 1-1000th sec., Dallmeyer Series II. No. 4 f/6 anastigmat, focussing, three double slides, and leather case; **£8 17s. 6d.**

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12 x 10 CONICAL Bellows Field Outfit, double extension, rising and swing front, reversing and swing back, best leather bellows, three book-form dark slides, Dallmeyer f/8 R.R. lens; **£10 5s.**

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- (3) Eight to sixteen spools of roll film; or
- (4) About eighteen dozen $\frac{1}{4}$ plate bromide or gaslight prints; or
- (5) Twelve dozen lantern slides.

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Notices of Novelties in Apparatus & Materials

Some New Models of the Well-known Lizars Cameras.

THREE very handsome and well finished cameras have recently been sent us by the makers, Messrs. J. Lizars, of Buchanan Street, Glasgow, and elsewhere, as representing the principal additions for the season to their already long list.

The Challenge Combination de Luxe Reflex is a camera made, primarily, for stereoscopic work, although it can also be used with a single lens to get one picture on the full size plate, for which purpose the internal division of the camera is removed, and a fresh lens panel substituted for the one carrying the pair of lenses. The double dark slides are made to take the ordinary stereoscopic size of plates, $6\frac{1}{2} \times 3\frac{1}{4}$, but the postcard size, $5\frac{1}{2} \times 3\frac{1}{2}$, can also be used in them.

The camera, when the size of plate which it takes is considered, is by no means cumbersome. The difficulties in making a reflex camera, either stereoscopic or otherwise at will, have been solved in a very ingenious and simple manner, and the result is a very workmanlike piece of apparatus, which for the stereoscopic worker must represent almost everything he could wish. The illustration which we print herewith will give a good general idea of its appearance and arrangement, but the camera itself must be seen in order that its great adaptability, simplicity, and handiness can be properly appreciated.

The price of the camera with three book-form double dark slides and a pair of Beck symmetrical lenses is £17 12s., but it is listed with a variety of other lenses up to Series II. stigmatics, with which it costs £29 18s. If the camera is only required for postcard size photographs, the price is reached by deducting the list price of one of the lenses. A tropical model is made at £6 10s. extra.

Amongst the daylight loading film cameras on the market the Dayspool of Messrs. Lizars has acquired a high reputation both for the handiness of its design and for the soundness of its construction. This season "tropical models" of both this and the Celtic cameras of the same firm have been added to the list. We should have examined these some months ago, but the demand so far exceeded the immediate supply that it is only during the last week or two that the makers have been able to spare samples to submit to us.

The Dayspool, as our readers already know, is a camera of the folding-pocket type, provided with brass runners on the baseboard, on which the camera front is drawn out until it is caught by the infinity catch, or secured in any other position which seems to be desirable by means of a quick acting clamping screw.

There is with this camera an ample rising and cross front movement, a reversible finder, while for a slight increase in price the camera can be fitted with a focussing screen and an arrangement to take dark slides or a changing box. A feature of the Dayspool cameras is that when the camera is held in the ordinary position, with the baseboard at the bottom, the

plate is in the horizontal position, and not the vertical as is so often the case. As the makers point out, the horizontal position is used so much oftener than the other, that there is a distinct convenience in making that the normal position for the camera.

The "tropical model" differs from the ordinary in being constructed of teak instead of mahogany, with the joints all glued and screwed, and brass-bound where required. The bellows are of Russia leather, secured to the camera, not by gluing, but by means of brass plates, everything being designed to stand both extreme climatic conditions and the roughest of rough usage. Instead of being leather covered, the camera is polished externally, a method of finish which makes it look a very handsome instrument, and as serviceable as it is handsome.

The price of the quarter-plate "tropical model" fitted with Beck symmetrical lens and Automat shutter is £5 7s. 6d., but it is listed with a number of other lenses and shutters, the cost being in each case £1 15s. more than that of the ordinary model. It is only made in quarter-plate size.

The Celtic is a folding hand or stand camera for plates or cut films, the general lines of which can be seen from the above illustration, which shows the "No. 1 style" with the Challenge" daylight loading adapter, of which the focussing screen forms part. The No. 2 style is similar, but takes double dark slides of the usual solid pattern, with drawout shutters.

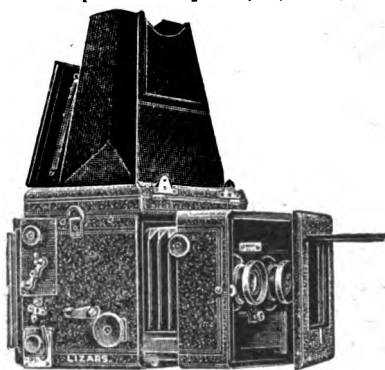
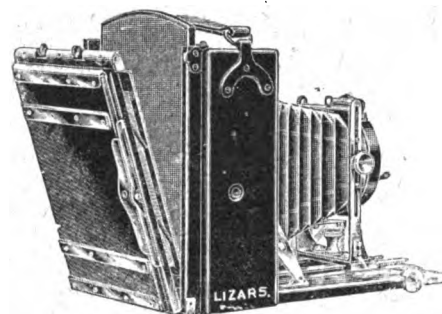
The "tropical model" of this instrument is similar in its characteristics to that of the Dayspool just referred to, and should prove equally serviceable. It also is only made in quarter-plate size, the price with three double dark slides, Beck symmetrical lens and Automat shutter, being £5 7s. 6d.

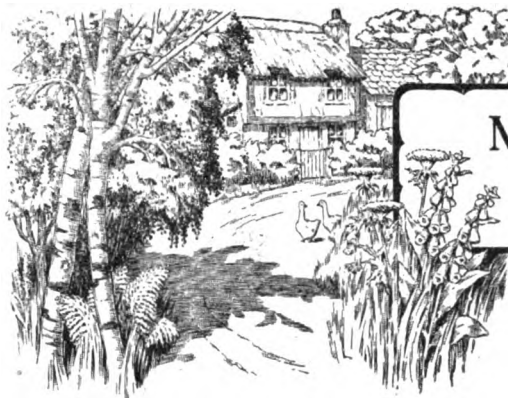
Trifles.

SCREWING UP A LENS is done quickly if the lens is put into the flange and turned the wrong way until a click is heard. If it is then turned the opposite way, it will be found that the threads engage at once.

QUICK MEASURING of a frequently required quantity can be done by keeping handy a glass or cup exactly holding the amount. It takes far less time to fill it full than to adjust the quantity to a mark on a measure.

MASKING A NEGATIVE to make a print with a white margin is done very easily with lantern slide binding strips, which need not be stuck down to the film if the masking is temporary, but can be carried over the edge and stuck to the glass. The side of the strip is usually smoother and straighter than a mask cut by unaccustomed hands. When a valued negative is masked in this way, one should see to it that the inequality caused by the strips is not such as to cause risk of breakage in the printing frame.





More Notes on Photographic Holiday Records.

Restrictions and Difficulties in Photographing Abroad.

aggressive uniforms often conceal very kindly hearts, and when the kindness is not natural and spontaneous, a satisfactory artificial substitute can often be found, by rattling one or two coins.

* * *

The Customs officials daily see cameras and plates, to an extent the home loving Englishman can hardly realise; while in summer, the great show places of the Continent are photographed many and many times every day. There are many English cities where the photographer will experience far more trouble from curious bystanders and children, than he is likely to do abroad.

* * *

Let him take an ample supply of the plates he uses, he need restrict his luggage no more, as far as Customs formalities are concerned, than if he were going to Scarborough, Yarmouth, or the Isle of Man. Unless he is deliberately going to photograph some specific building or object, there is not the slightest necessity to obtain a permit beforehand; nor, in spite of what is so often written by those who have no experience of travel, is it necessary to label his plate boxes in foreign tongues. An exposure meter is far more necessary than a passport: and small charge in the currency of the country, much more powerful than a British Consul.

THE subject of restrictions on photography sometimes rises up very formidably in the mind of the amateur who is going to travel. Particularly is this the case if he is going for the first time to some other country. He has read of them being official ridden, and of unfortunate photographers arrested as spies. He sees himself stranded amongst an unsympathetic crowd without knowing a word of their language, haled off to prison, tried à la Dreyfus, and sent to Spandau or Siberia. The reality is vastly different.

* * *

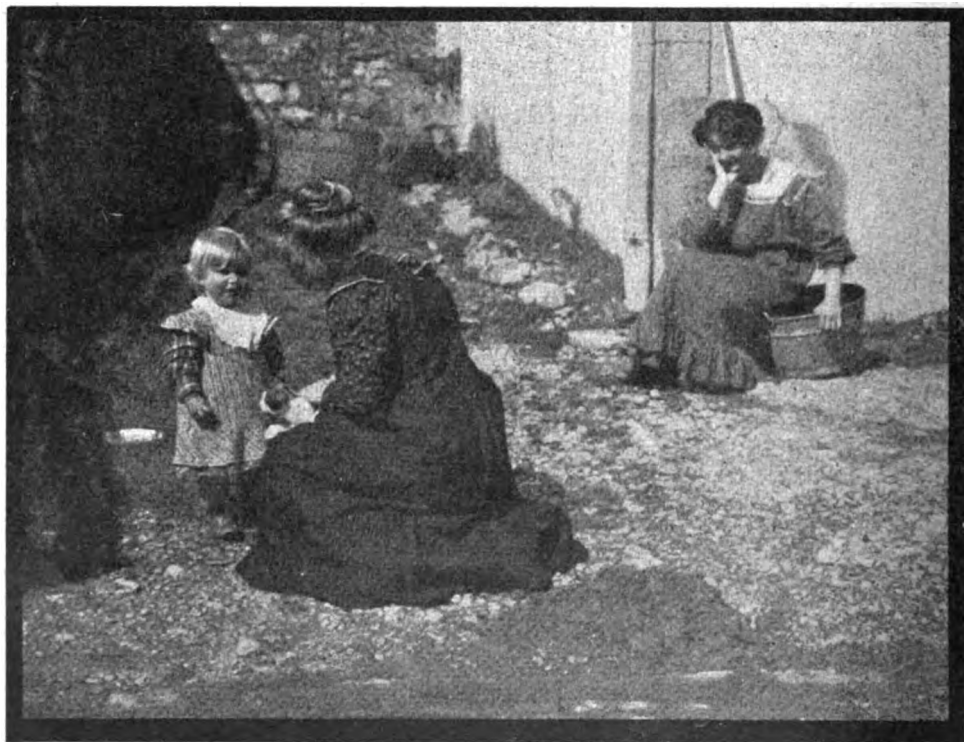
The places in the least likely to be visited by the touring Briton are as free and open to the photographer as Conway Castle or Strand-on-the-Green. With the exception of fortresses, of which the whereabouts are easily learned, there are practically no restrictions in the neighbouring countries, upon hand camera work in public places, and, subject to any necessary limitations on account of the traffic, stand camera work is regarded in much the same way. The hand camera is also allowed, without any permit, in most enclosed places; but in a few, it has to be left at the entrance. The restrictions may, in fact, be summarised by saying that on the Continent of Europe generally, amateur photography is permitted at least as freely as it is here.

* * *

As far as fortifications are concerned, there are certain towns where their presence is notorious, and here the camera should be left in one's luggage and not taken out. Gibraltar is one of these, and others are dotted along the frontier lines of the various countries. In most places notice boards, sometimes in several languages, are set up, warning the passer-by that photography is "Interdite," or "Defendu," or "Verboten": but if one has any doubt, the "Portier" at the hotel can always be relied upon to provide the information required.

* * *

Nor, even in bureaucratic Germany, is officialism in the least likely to be troublesome to the visitor who behaves himself reasonably. The most



THE COURT OF APPEAL.

Awarded a Certificate in the Advanced Worker's Competition just closed.

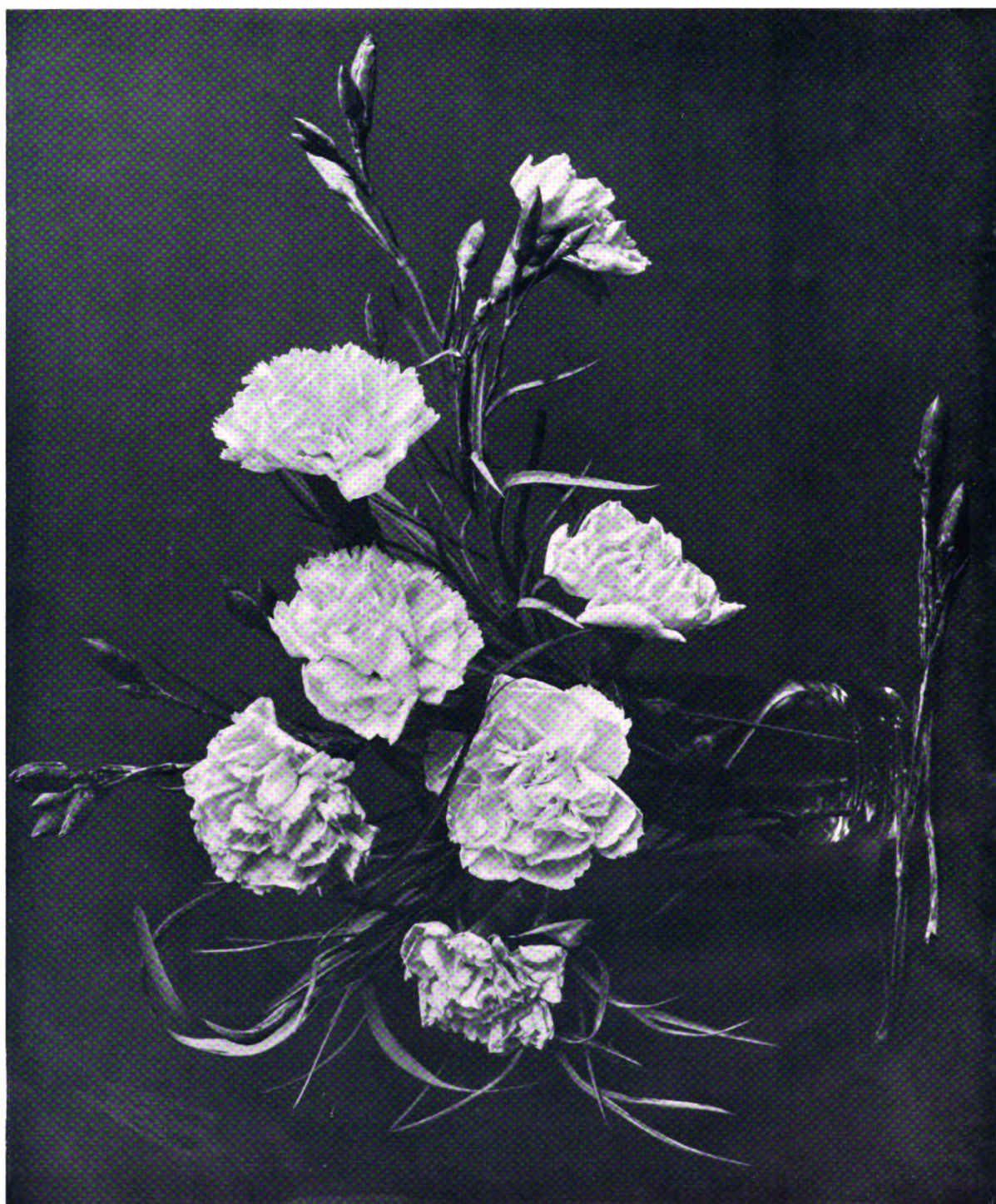
BY THE REVEREND A. C. STRATTON.



WELCOME SHADE.

From the Exhibition of the Chelsea and District Photographic Society.

BY F. HUMPHERSON.



BY E SEYMOUR.

CARNATIONS.

Imperial Notes

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LONDON, JULY 2ND, 1912.

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The £1,000 ! EXPERT'S SPECIAL ADVICE.

As mentioned in our last number, we have arranged with the *Daily Mail* that reference shall be made in the columns of "Imperial Notes" to the great contest which will be the vogue amongst amateur photographers this summer—the £1,000 Competition. So much has appeared in the general press already, however, about this competition that we do not propose to outline the conditions, etc., nor to publish any matter which is already common property.

With a view to giving the readers of "Imperial Notes" some valuable hints from an authoritative quarter—useful ideas which may enable any one of our readers to take just the pictures that will win the great prize—we have secured the exclusive rights to reproduce an interview with Mr. Craig McKay on the subject of the *Daily Mail* £1,000 prize. Mr. McKay is, of course, an authority of the first water on all press subjects, press photography, and illustration methods, and our readers may depend upon it that his views and ideas about the *Daily Mail* Competition are worth attending to.

Mr. McKay was very enthusiastic about the great prize offer. "It is," said he, "the finest thing the *Mail* has done up to date. The competition will give intense pleasure to tens of thousands of amateur photographers, and it will be the means of spreading the glorious hobby of photography into the four corners of the kingdom. Every holiday-making family will now have its 'official photographer,' whether it be Harold, aged 14; Daisy, his gentle little sister; or even dear old Daddy himself. Undoubtedly this year is going to be the year of years for family photography at the seaside and all other holiday places, and even in that respect alone the *Daily Mail* has done a kindly piece of public work. What joy is there to equal that of recording with the camera the passing delights of the summer holidays? Innumerable as are the pleasures of the hobby, none can equal that of catching the passing effect, the hours of healthful happiness, the holidays provide. The work includes the immortalising of some of the most pleasant days of the year—the happy, but, alas! transitory, moments of the annual holiday. The sunlight will pass and the scene be changed, yet the holiday-recorder's negatives will store up for years to come the best hours of the summer vacation; thus, whether the great prize is won or not, something good and lasting will have been achieved by the amateur photographer.

"And let me say at once that the absurd talk of some of the 'know-it-alls,' about the 'commercial side' of the *Daily Mail* offer, is utter nonsense. Talk of there being 'photographic firms behind' the awards is mere senseless rumour,



"Nellie and the Baby enjoyed every minute."

(How Mr. Craig McKay would probably take this picture were it in the great competition—see "Editorial.") Photo by J. H. Saunders, Leeds, on Imperial Plate.

without an atom of foundation. The *Daily Mail* prize offer was made only after long and careful consideration, and it is a generous and bona-fide prize. The *Daily Mail* desired to stimulate public interest in holiday-making, and some good way had to be found of doing so. Essays were out of the question, although they were considered as a possibility. Photography was the next best system of recording the holiday—better, in fact; and so it came about that the £1,000 competition took a photographic form—a boon to all amateurs.

"The *Daily Mail* competition is thus a fair and square chance for everyone—no matter whom—who knows how to enjoy a holiday and how to expose a negative. A chance for anyone to win one thousand pounds!

"What kind of pictures will win the prize? I can answer that question in a very few words. The twelve photographs which combine holiday scenes and surroundings with real and intense human interest are going to get that £1,000.

"I would say to any amateur desiring to win the prize—think, plan, devise. Leave nothing to chance. Arrange beforehand exactly what you will do in order to enjoy 'the best holiday,' make notes of the ideas you get, and then expose plenty of negatives on the subjects chosen, avoiding 'views,' and seeing to it that you secure real 'human interest,' and make every picture speak for itself.

"Before you go away, look through as many illustrated books and magazines as you can get hold of, by way of seeing how the best artists and photographers have treated the subject of Holiday Pleasure. Again make notes, think out what you have seen, and you will find that the pictures you study set up a train of thinking which will in turn produce for you original ideas of your own for good holiday pictures.

"Make the series of twelve photographs tell the story of the holiday. Avoid the trite 'pictorial' titles like 'Sea and Sky.' By the Lakeside, 'Sunlight and Shadow,' 'A natural and original. Make your titles tell the story of the holiday as well as pictures. The following titles would give good results: 'We arrive at our Destination,' 'Bathing, the First Morning,' 'A Picnic on the Cliffs,' 'Baby's First Paddle,' 'Note his Dad's Amusement,' 'An Enjoyable Carriage Ride we had,' 'Dinner at our Hotel,' 'A Musical Evening,' 'Enjoying the Pierrots,' 'Our Merry Party on the Links,' 'Fun in a Sailing Boat,' 'En Route for Boulogne.' These titles will suggest to you some of the pictures that will stand a very good chance of winning. Anyone can take them. All depends on the amount of 'local colour,' fun, life, human interest, you get into the photographs. Remember, the *Best Holiday* will win, not the best photographs!

"Who will get the prize? What kind of photographer? I cannot even hazard a guess. Anyone may win the £1,000; perhaps the prize will go to some young lad or school girl who has had the holiday of his or her life, and the brains to photograph it properly, or perhaps, as in the case of the same paper's £1,000 award last year for the best sweet, to some quiet and unassuming lady in the country may win. Again, one of the pictorial workers may get the coveted award. "All you have to do to imagine the twelve winning pictures is to imagine an ideal holiday, full of real enjoyment and healthy fun.

"What plates should the competitors use? Ah, now you are surely asking me a leading question," laughed Mr. McKay. "However, I can say right away that I have but one opinion on this point. Imperial Plates are the only plates that competitors should use. That is," Mr. McKay added, "if they want to make sure of having reliable and error-

saving materials and good negatives.

"There are some very real reasons for this suggestion. The competition is in the nature of a press photographic contest, and you know, of course, that the leading press photographers in Fleet Street all use Imperial Plates. The plate that is essential for the Press is the plate the amateurs should use. I would just add that for beginners also Imperials are the best, because their latitude saves failures."

In a future number of "Imperial Notes" we hope to be able to give an account of a further interview with Mr. Craig McKay, as that gentleman has kindly promised—in his own phrase—to "suggest some ideas" on the subject of the photography of Holiday subjects inland and abroad. Mr. McKay has himself carried a camera in no less than seven different European countries, so he should have something interesting to say about Continental Holidays and how to photograph them.

We would add that the opinion as to the plates which should be used is one which, naturally, we can fully endorse. As an example showing how beginners, in particular, may benefit by the use of Imperials, it may be stated that several instances have recently come to our notice where Imperial Plates were over-exposed from ten to eighty times. Despite over-exposure on the part of the users, the negatives produced perfect prints—a remarkable proof of the verity of our claim that "you cannot go wrong with Imperial Plates."

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We have pleasure in announcing a simple literary competition for readers of *Imperial Notes*. We want replies, on postcards, to the following questions: "Why are Imperial Plates the best and most widely used?" "Why is it desirable to use one make of plates only, regularly, and consistently?"

We shall award no less than six cash prizes. The first prize will be a cheque for Two Guineas, the second prize Half-a-Guinea, and four other prizes of Five Shillings each will also be awarded.

The Competition is open to all; postcards only should be used. From 200 to 300 words is the maximum amount of writing allowed.

Literary style does not greatly matter; the reasons for your use of Imperial Plates are a matter of common sense. The best reasons why, therefore, will win the prizes, though, of course, due attention will be given to the fashion in which they are stated.

As many replies may be sent in as the competitor wishes, but each set of replies to both questions must be on one postcard.

Here is a chance for every reader to win one of six cash prizes. Simply write a postcard. Please send in your replies by return, and do not forget that if you get a better idea in a few days there is nothing to hinder you sending another card or two. Please address to The Imperial Dry Plate Co., Ltd., Cricklewood, London, N.W., marked "Reasons Why."

How to win the £1,000

See the Special Editorial on this page for some suggestions. More in our next number, due to appear this day to-morrow.

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Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series Lesson XVI.—The Mechanical Side of Print Trimming.

THE concluding paragraphs of the last Lesson pointed out that a print when developed and fixed, washed and dried, was by no means finished. It has to be trimmed, and then it is generally desirable that it should be mounted, and it is particularly in the matter of trimming that it is susceptible of great improvement.

Trimming is done for two purposes; one is to get rid of any defective or rough edges and to leave the print with perfectly straight smooth boundaries and square corners, and the other is to improve or to

but straightforward appliance, the knife—and are certainly not apparatus which the beginner would be wise to buy.

If a knife is to be kept for trimming only, the simple steel blade in a straight wooden handle, known as a "shoemaker's knife," and sold at 4d. or 6d. at the tool shops, is the one to get. If it has been used and ground down until the blade is only a couple of inches long, it is all the better for the purpose. But for the trimming that the beginner will be likely to do, a pocket knife will answer every purpose, one blade of the knife being kept for that use only, and kept sharp. An oilstone or hone of some kind is absolutely necessary, or the cutting will not be clean and smooth. Only the last quarter of an inch of the blade, and particularly the point, need be kept sharp, but this *cannot be* too sharp. If a lot of prints are being trimmed, the knife should be sharpened at intervals as soon as it shows the slightest sign of its keen edge deteriorating.

In addition to the knife, some kind of guide or straight edge will be required. A good makeshift can be obtained by finding a spoiled glass negative with one or more perfectly smooth edges, and cleaning the film off it. A steel straight-edge is preferable, however, and one of the most convenient of all is the steel square, known as a "mason's square," sold usually for about a couple of shillings. It is not a square, but a triangle, one of

its angles being a right angle, which is sometimes helpful, although one should not depend on the straight edge to make the corners square.

The Best Surface on Which to Cut.

The knife and straight edge complete the equipment, except for something on which to do the cutting. The instruction books mention a sheet of glass for the purpose, but its sole advantage is that it will last a long time. It turns the edge of the knife directly, and is very prone to let the print slip about on it while the cutting is being done. Nor is the zinc sometimes recommended much better. Nothing is more convenient than a sheet of stout card, which may be used until the cuts on its surface prevent the



SOLEIL DE L'PRINTEMPS.

BY CLAUDE DE NEUVILLE.

From the Advanced Workers' Competition just closed.

complete its composition pictorially by eliminating all that is not essential, and leaving the arrangement generally as near what we would wish it to be as circumstances will admit. Before considering these in their influence upon the work, a few words upon the methods of trimming will be in place.

The trimming of a print can be performed either with a knife or with a special appliance known as a print-trimmer. Where there is a great deal of trimming to be done, a really good print-trimmer becomes a necessity, but unless a thoroughly good one can be purchased it is much better to have nothing to do with such appliances at all. The low-priced trimmers are much more troublesome to use, if an accurate clean cut is wanted, and to keep in order than the simple

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We reproduce this letter only after asking the writer's permission.

Springwood, Whalley, Lancs.

Dear Sirs,—The bromide enlargements are safely to hand, and, without exception, they give every possible satisfaction. I am sure better work could not be done, and the quick time in which they were returned was remarkable.

I don't think I could give greater praise to your work than to say I am sending fifty more negatives for enlargement.

You may make what use you like of this letter.

Yours faithfully,

[Signed] ALFRED TAYLOR.

THE writer of the above letter is one of the exhibitors at the Zoological Photographic Club's exhibition reviewed in last week's "P. & F."

Mr. Taylor says that he is "sure better work could not be done."

The Editor says, "The whole of the exhibits have been mounted and framed by Messrs. Raines: in many cases they have made the prints or enlargements also. Those who know Messrs. Raines' reputation for making the very most of each photograph entrusted to them will see in the exhibition many manifestations of it."

We want every "P. & F." reader to see for himself what the work is that elicits praise in these terms.

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knife from cutting a perfectly smooth edge on the print. If no card is handy, an old magazine or a perfectly flat pad of newspaper or similar material does very well. A piece of linoleum is preferred by some; but it very soon dulls the edge of the knife.

Before making a cut on the print, one must decide precisely how it is to be cut down. The considerations that must influence us will be mentioned subsequently. The print must lie flat, so that any tendency to curl which it may possess should be taken out of it by putting it face downwards on a clean piece of paper, putting the straight edge down on it, and drawing the print across its edge. Two pieces of card, cut to an L shape, are then laid upon it, so that the two L's enclose the picture, and the cards are shifted about until they frame exactly that part of the whole photograph which we intend shall be shown in the finished picture. When this is settled, four dots are made at the four corners, with a sharp pointed pencil, and the L's may be removed.

A Guide for an Exact Right Angle.

The positions of the four cuts are now to be marked on the print in pencil, and for this some guide which has an exact right angle is necessary. A little transparent celluloid square, such as can be obtained for a few pence from any dealer in artists' materials, is a luxury, but almost any card that has been cut by machinery will be found to have its corners true enough for the purpose. Using such a guide, four lines are ruled lightly on the print, joining up the four dots that have already been marked upon it; or if, as is very likely, these four dots do not allow the lines to be drawn with perfectly true angles, then as this is an absolute necessity, if the print is to look right, one must make so much of a departure from the dots as will allow of the corners being true. The lines should not be exactly where the cuts are to be made, but a hair's breadth beyond, so that the knife just cuts them off.

When this has been done, and it is nothing like so formidable or lengthy an operation in reality as it sounds from a verbal description, the cutting itself may be put in hand.

The beginner will find it the easier plan to cut each side separately, and not to try to adjust the cutting guide so that two sides may be cut without moving it. The guide should be put down so that it covers the picture, leaving the edge that is to be cut off outside, and not *vice versa*; the pencil line should be just uncovered, and no more. Pressing the guide firmly down with the extended fingers of the left hand, taking particular care that there is good contact at the beginning and end of the cut, the knife is drawn along with sufficient pressure to go right through the print at a single cut. If the knife is properly sharp, the pressure required to make a clean cut will be of the slightest character. The other three sides are trimmed in the same way.

Holding the Knife at an Angle.

The final appearance of the print, especially if it is to be mounted on a dark card, will be found to be affected by the angle at which the knife is held. It should slope a little inwards, so that it undercuts the print a little. If this is done there will be no

appearance of a white line round the picture, when it is put on a dark mount, such as is sometimes seen when the print is badly trimmed.

The defects that may arise in trimming are not numerous, and are easily avoided. If the print seems to drag under the point of the knife, to such an extent as even to give rise to a series of notches making the cut look like the edge of a saw, it is generally due to the print not being properly dry. No attempt should be made to trim a print while it is the least bit damp. A similar result may follow if the knife is very blunt, or has had its edge turned. Some glass plates do not have a very smooth edge, although it may be straight enough; and if one of these is used it becomes important to hold the knife so that its edge is not turned by contact with the glass.

A Curved Cut and its Cause.

A very common defect in trimming is to get a curved instead of a straight cut, although the guide itself is absolutely straight. This is due to the guide slipping on the surface of the print while the cut is being made, and this in its turn is almost always brought about by the knife not being sharp enough. The result is that the guide has to be pressed down very hard, and the knife also used with great pressure, and under the influence of these forcible operations the guide slides over the print. If the knife is kept with such an edge that it will cut right through the print with nothing more than a gentle "wipe," slipping is not likely to give trouble. If it does slip about, the under side of the glass cutting guide may be roughly ground by rubbing it on another piece of glass, with a little knife powder and water interposed, or a little starch paste or mountant may be dabbed on it and allowed to dry.

If the print shows any tendency to drag or tear at the corners, it is that either it is not quite dry, or the guide is being held in such a way that there is not sufficient pressure at the ends of the cut to hold the print firmly.

Should the cut not prove to be perfectly clean and straight, it is no use trying to trim it up; this will only make matters worse. A fresh cut must be made along the whole side. It need only remove the merest trace of the picture all along, so as to leave a clean straight edge.

A Test for Parallelism.

When a print has been trimmed it is well to bend it round first in one direction and then at right angles, so that the two opposite edges are brought together. In this way we can see at a glance whether the edges are strictly parallel, by noting whether each pair of edges is exactly a match in point of length.

Such is the mechanical side of print trimming. It is as easy as any operation very well can be, provided the photographer has a sharp knife and a trustworthy guide. Without these, the result can only be failure. Many of the prints sent in to the Beginners' Competitions show plainly enough not so much that the competitors did not know how to trim, or were clumsy, but that they attempted to do the work with unsuitable tools. Even scissors have, apparently, been used at times. The other side of the trimming question, the decision what to include and what to omit, must be left for another Lesson.

R.C.B.

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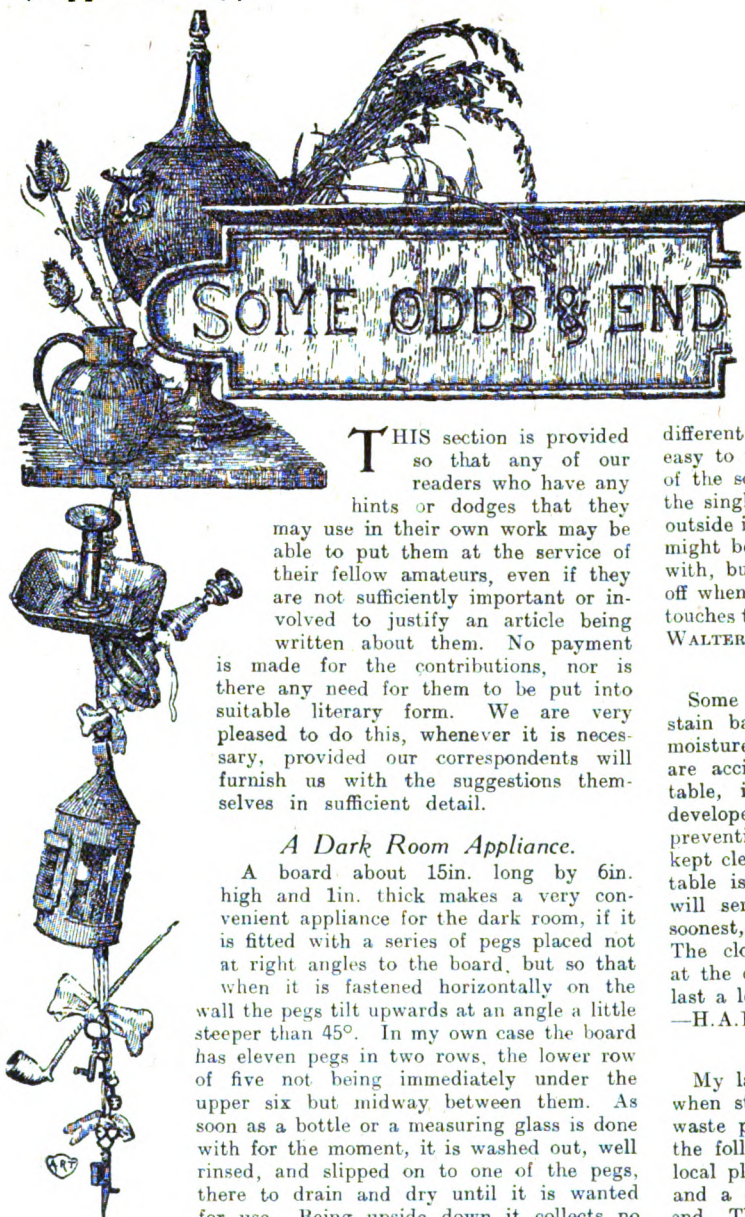
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THIS section is provided so that any of our readers who have any hints or dodges that they may use in their own work may be able to put them at the service of their fellow amateurs, even if they are not sufficiently important or involved to justify an article being written about them. No payment is made for the contributions, nor is there any need for them to be put into suitable literary form. We are very pleased to do this, whenever it is necessary, provided our correspondents will furnish us with the suggestions themselves in sufficient detail.

A Dark Room Appliance.

A board about 15in. long by 6in. high and 1in. thick makes a very convenient appliance for the dark room, if it is fitted with a series of pegs placed not at right angles to the board, but so that when it is fastened horizontally on the wall the pegs tilt upwards at an angle a little steeper than 45°. In my own case the board has eleven pegs in two rows, the lower row of five not being immediately under the upper six but midway between them. As soon as a bottle or a measuring glass is done with for the moment, it is washed out, well rinsed, and slipped on to one of the pegs, there to drain and dry until it is wanted for use. Being upside down it collects no dirt, while any water in it drains out, so that it is soon dry. The pegs, in my case, were ordinary wooden penholders, and they

and the board were given a couple of coats of ordinary negative varnish. The board should be placed over the sink, or in some similar position, where the drippings from the things that are hung upon it can do no harm. Perhaps you will think this little piece of apparatus may be worth a mention in "Odds and Ends" for the benefit of others.—PATRICK PERRY.

Keeping Chemicals from the Air.

Sodium sulphite and sodium carbonate both deteriorate very rapidly when not in well corked bottles, and if a bottle is opened once or twice it becomes very difficult to cork it up properly again. For storing these chemicals I find nothing is better than one of the glass pickle bottles with a rubber stopper actuated by a lever, which are now so very generally used. The rubber band makes a sound airtight joint each time, while the lid can be opened or closed in a moment. These chemicals do not seem to affect the metal work of the interior of the stopper injuriously, but such bottles could not be used for sodium sulphide.—T. ORROWAY.

A Ruby Lamp.

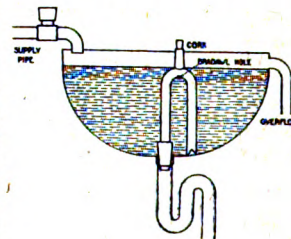
My dark room having a pendant electric light, I converted it into a ruby lamp very easily and economically by fitting a light cardboard draper's box to it. The box was placed upside down above the fitting, the wire passing through a small hole made for it in the centre of the bottom of the box. An opening about ten inches each way is cut in the lid of the box and is filled with a thickness of canary and another of ruby fabric. The lid is put on the box when a red light is wanted, and fits tightly enough to remain in position, although, of course, it hangs downwards, while, when white light can be used, the lid can be pulled off in a moment. If different strengths of light are wanted, it would be perfectly easy to make two or three extra lids, varying the character of the screen in them as would seem to be most useful, but the single thickness of canary fabric with one of ruby fabric outside it serves, I find, for all my requirements. The fabric might be bunched up round the lamp and the box dispensed with, but then there would be much more trouble to take it off when white light was wanted, and I find that if the fabric touches the lamp it becomes scorched and faded after a time.—WALTER HARRISON.

The Workroom Table.

Some of the chemicals in use for photography seem to stain badly in the dry state, or, at least, with no more moisture than they can absorb from the air; and if such are accidentally spilt on the plain wooden surface of the table, it soon begins to look unsightly, and any spilt developer and other solutions help the process. It is a preventive of this, and makes a table top which is easily kept clean by merely wiping down with a damp cloth, if the table is neatly covered with American cloth. Any colour will serve, but white, or marbled white, shows the dirt soonest, and so, from a photographic standpoint, is better. The cloth should be drawn tight, carefully folded down at the corners, and then tacked neatly underneath. It will last a long time without getting stained or needing renewal.—H.A.F.

A Lavatory Basin Washer.

My lavatory basin is deep enough to hold quarter plates when standing on end in the ordinary wire rack, and the waste pipe is of a fair size. For some years I have used the following device in connection with it. I got from the local plumber about a foot of lead gas pipe, half-inch bore, and a couple of inches of indiarubber pipe to fit over the end. This, with a little elastic glue, melted round the end of the lead under the rubber, made a perfect stopper for the waste pipe. I bent the lead pipe round (having first filled it with sand to prevent any kink being formed), and so made a syphon, the longer leg being the one with the rubber, the shorter leg, which rests on the bottom of the basin, being notched to give free passage to the water. At the top of the bend, I soldered a short length of lead pipe, the end of which is closed with a cork. Through this one can just give a blow if the syphon does not seem inclined to act. At the under side of the bend there is a small bradawl hole. The top of the bend is just submerged before the water reaches the overflow of the basin. The bradawl hole prevents the water from syphoning away below that point, if the supply proves insufficient or ceases. This arrangement has proved very efficient both for plates and prints. The drawing should make it clear.—The REVEREND A. D. S. STUDDY.



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"The time has come, the Walrus said, to talk of many things."

AS far as my memory serves, I do not think I have ever seen photographic facts and figures dealt with by a statistician. We have all been mildly surprised at times by the way in which these queer gentry will place figures before us in what they consider to be a striking manner. They will present us with the exact dimensions of the pyramid that would be formed by piling up all the hot cross buns consumed in this country on any Good Friday. They will blandly inform us that by placing all the eels caught in Holland in a single week head to tail we find that they would form a fishy cable from the earth to the moon, with enough left over to wind forty-three and a half times round the Coliseum at Rome.

* * *

My own opinion of these facts is that they are the result, not of research and genius, but of unblushing brazen cheek. The statisticians know perfectly well that we have no means of refuting their conclusions, and that we are prepared to open our mouths and shut our eyes and swallow whatever they will give us.

* * *

But I should like to see some honest figure manipulator, if such could be found, give some graphic facts on photographic matters. What is the total distance of the sum of the focal lengths of all the lenses that have been made? How many millions of square miles of glass have been coated with emulsion? How many centuries would it take a sixty-mile-an-hour engine to travel along a pair of lines formed of all the picture postcards placed edge to edge? What is the value in millions of pounds of the paper used in making leather bellows and morocco camera coverings? Would the grains of gold used in the total output of self-toning papers cover a threepenny bit or not?

* * *

There is no end to this sort of thing, and it is high time someone undertook the task. He would land in a lunatic asylum before he had finished, but he could continue his work there, and his results would be just as reliable as before, if not more so. What has particularly drawn my attention to this statistical side of photography is some statements I have seen concerning cinematograph work. I will not repeat them, because I know what conclusions readers would draw with regard to myself. If you have a taste for figures just work out the number of separate cinematograph pictures flashed out to the screen since this deadly instrument first started on its wobbly and flickering career.

* * *

The other evening, feeling disgruntled and grumpatious, I entered a picture palace (what a name!) in the faint hope of being interested and amused. At the expiration of seventy minutes I had seen one film. It was divided into three sections, giving two opportunities of escape to those who had the strength to move. An attendant told me, with pride, that the entire film was over 3,000 feet long. I told him that three inches would have satisfied me. As far as I could make out anything the subject was based on the stories of half a dozen penny novelettes turned inside out and upside down and then thoroughly mixed. It was a reeling nightmare of sloppy sentiment and pictorial impossibilities.

* * *

I understand that in the production of these films experienced and specially trained actors and actresses are employed. Perhaps that accounts for the results. If you want to realise what photography can do at its worst you should study its effects as one of these performers recites a long and incomprehensible dumb speech. In order to make it more effective the head of the speaker is made to appear of the dimensions

of forty prize pumpkins, and the result is enough to make one swear never to speak another word as long as one lives. No one would dream that the human face was capable of such diabolical distortions were it not for the photographic evidence. A few more years of animated photography should lead to the abolition of the face and the adoption of immobile masks. Even now I am going to be very careful what I do with my face when there is a camera around, especially if the camera has a handle to it.

* * *

But fearsome as is the mere photographic aspect of cinematography, a new terror is to be added to it. We are to have the accompaniment of sound. I know that once upon a time, in a desperate mood, I suggested that some of the photographs at exhibitions should be fitted up with a gramophone behind them. I hinted that it would be beautifully realistic if a portrait of Miss X. could be made apparently to whisper sweet nothings to us by the aid of a phonograph as we contemplated her. I am sorry. Upon my honour I did not mean it. I did but jest. But now we are in for this sort of thing with a vengeance. The picture theatre is to provide us not only with paralysing pictorialism but it is to resound with horrific sound.

* * *

Of course, even now there are some of these places where the hush of resignation is broken by unexpected noises. There is some fiendish device for attempting to imitate the sound of moving water. It is the same sound whether it accompanies the dash of breakers on the shore or the trickling of water down a drain. If the picture shows the shutting of a door there is a sudden thud just before or after the action, although a few moments previously a powder mill had blown up in dead silence. Horses' hoofs make the same clatter on the turf or in deep sand as on a cobbled roadway. All this we have endured, as well as the long-drawn agony of the flickering photographs. Now we are in for the whole thing.

* * *

There is another photographic rod in pickle, too. Brother Edison, of America, is going to educate children by means of the cinematograph. He says that instead of telling kiddies about the Battle of Trafalgar he hires an old coast liner, organises shipwrecks with it, and works off the films on the youngsters as a full and complete representation of that mighty seafight. That sort of thing may go down with American juveniles, but I have strong hopes that when such a Trafalgar is sprung on our young hopefuls something will get broken. I hope it will be a neck.

* * *

But, by the way, what do you think is the total length to date of cinematograph films?

THE WALRUS

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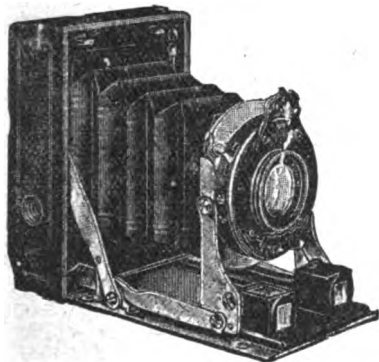
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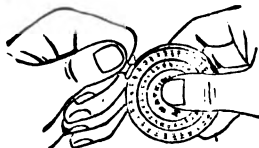
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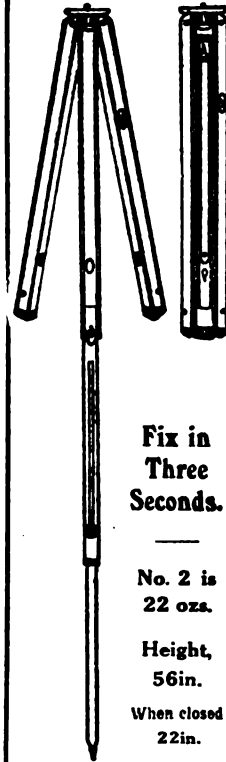
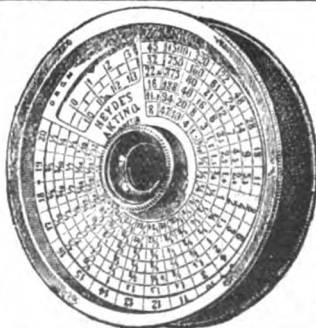
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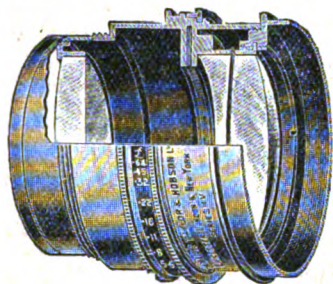
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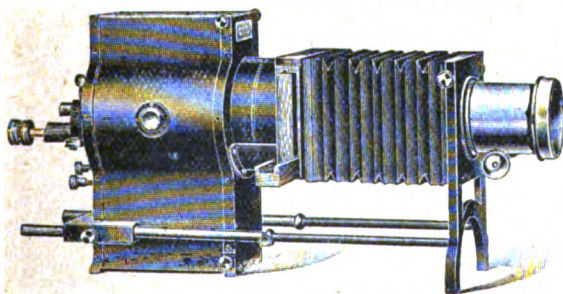


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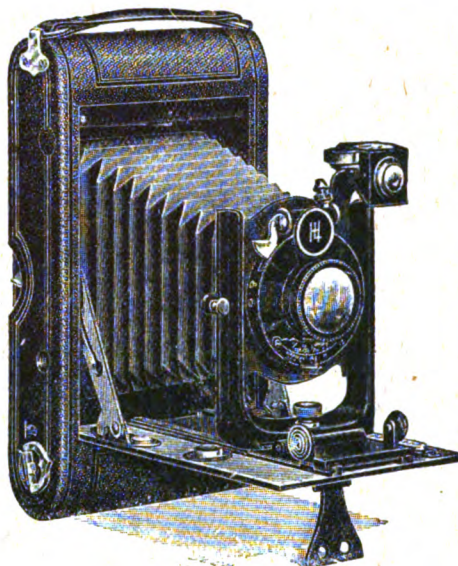
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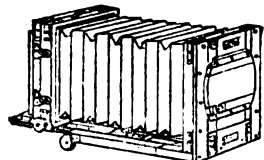
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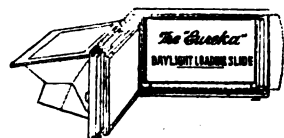
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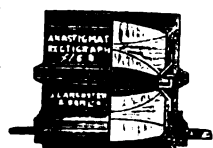
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NO. 1a. Folding Pocket Kodak, with portrait lens, cost £2/11/6, bargain for £1.—Sandilands, Belhaven Terrace, Wishaw, N.B. [0477]

QUARTER-PLATE Excelsior Pocket. Bauch and Lomb speeded shutter, 4 slides, telescopic tripod, complete outfit, dishes, etc., splendid condition: 30/-.—Lain, Rutland Rd., Bedford. [0480]

HALF-PLATE Service Reflex, rising front, reversing back, Fujinon 8in. x 6in. f/6.8 anastigmat, 3 double slides, film pack adapter, tripod, extra front new Busch Biotelar f/7.7 lens: lot £15.—Tresilian, 9, Upper Backville St., Dublin. [0483]

HALF-PLATE Hand-stand, Unicorn shutter, Bauch and Lomb lens, f/4, cover 7x5, 5 double slides, leather case, bargain, first £3 gets its.—Gorter, 54, Helena St., Burnley. [0484]

WHOLE-PLATE Outfit, 3 D.D. slides, half-plate carriers, R.R. lens, f/8, before-lens R.B. shutter, tripod, case: £3.—Cpl. Bradley, Fushiers, Hounslow Heath. [0487]

HALF-PLATE Lens, R.R., cost 30/-: one ditto Busch's wide-angle, aplanat (new), roller blind shutter, two 12x10 dishes, half and quarter-plate, frames, dishes, papers, stoppered bottles, etc.: clearing out; offers for lot.—Belton, 138, Machon Bank, Sheffield. [0490]

QUARTER-PLATE Magazine Box Camera, for 12 plates, best R.R. lens, T. and I. shutter, bulb release, case and sling; cost £5/5, accept £1/15.—Sykes, Selborne, Sidcup. [0521]

NO. 1 Blacknote, 4 1/2 x 6cm., Zeiss Tessar lens, f/6.3, extra set of slides in purse, changing box for 12 plates, metal base for tripod, perfect condition: accept £10.—Sykes, Selborne, Sidcup. [0519]

CAMEO, No. 6, all movements, double extension, f/8 aplanat, direct finder, tripod, case, etc.; cost £5, bargain, £3.—Ridley, 12, Richmond Crescent., London, N. [0498]

HOUGHTON'S Holborn Stereoscopic, 13x6cm., carrying 12 plates, R.R. lenses, T. and I. shutter, brown leather case and sling; cost £11/10, accept £4.—Sykes, Selborne, Sidcup. [0520]

GOOD Half-plate Camera, and all accessories, 30/-: Tylar's pocket Tri-Bit and accessories, 10/8.—W. Cotton, New Rd., Hodden Bridge. [0497]

QUARTER-PLATE Folding Kodak, Koilos shutter, Ensign anastigmat, f/5.8, 25: Tella Reflex, with-out lens, 6 slides, 45/-.—A.D.H., 26, Foxhall Rd., Nottingham. [0496]

QUARTER-PLATE No. 7 Folding Klito, double extension, compound Sector shutter, f/5.6 Euryplan lens, 12 metal slides, hooded screen, Houghton envelope adapter, perfect condition: cost £10, accept £7.—Buchan, 14, Woolaston Rd., Harringay, N. [0493]

ZEISS Unar Lens: cost £4/15, £2 lowest.—Newbigging, Melrose, Scotland. [0492]

HALF-PLATE Underwood, compact, double extension, rack focus, Thornton-Pickard shutter, all movements, turntable, 3-fold tripod, 2 D.D. slides, R.R. lens, f/8: £2/5: perfect condition.—F. S. Leng, Gladstone St., Darlington. [0501]

CAMERAS AND LENSES.

HALF-PLATE, double extension, rising front, and swing front, reversible swing back, turntable, removable stereo division, 6 d.d. slides, hinged spring divisions, as new, T. and I. blind shutter, also stereo blind shutter, pair single lenses, half-plate Goerz Daguer, f/6.8, and wide-angle Planiscope, stiff waterproof case for all: half-plate Show pattern, original T.P. focal plane, home made, fitted adapted to stand camera; cost about £16, sell £8, or nearest offer; would separate.—Rawlinson, 19, Granville Rd., Liverpool. [0491]

REFLEX Planex, quarter-plate, Ross Homocentric, f/6.3, focal plane shutter, 1 to 1,300th sec., all movements, 6 D.D. slides, lock-up stiff canvas lined base case, perfect condition: £11/11 or offer.—Leslie Marsh, 2, Highwood Rd., Holloway, N. [0502]

QUARTER-PLATE Houghton's Pocket, Ensign symmetrical, f/8, 8 slides, metal tripod, case, portrait Planiscope, dishes, frames, daylight tank, all perfect: 35/-.—W. G. Carpenter, 63, Chesterford Rd., Manor Park, E. [0503]

GENUINE Bargain!—5 guinea field camera, half-plate, 2 slides, R.R. lens, roller blind shutter, tripod, 2-scene background, also accessories: £2/10.—Aldridge, Mansfield Rd., Exeter. [0504]

5x4 Twin-lens Reflex, by Stereo Co., f/6 lens, in Union; sell 30/-, or exchange quarter-plate hand-stand.—Brewster, Hawkhill Av., Ayr. [0505]

QUARTER-PLATE Small Folding Camera, and 3 slides, in case, new: 25/-; approval, deposit.—F. H. Pledger, Ely, Cambs. [0514]

GOERZ Pocket Tenax, quarter-plate, Syntor lens, new condition, in leather case, with film pack adapter, and slides: cost £10, price £5.—C. Leby, Sundridge Park, Bromley, Kent. [0511]

QUARTER-PLATE Premo Reflex, Goers lens, new condition: £5.—C. Leby, Sundridge Park, Bromley, Kent. [0512]

QUARTER-PLATE 5x4 Stand, complete outfit, 19/6: extra R.B. lens, 10/-.—Patrick, Sedgley Terrace, Middleton Junction, Manchester. [0510]

QUARTER-PLATE Stand Camera; cost 35/-, nearly new, accept 15/-.—Bowley, 35, Lumley Rd. [0509]

N. and G. Nydia, quarter-plate, 8 plates or 12 films, Ross Homo. lens, rising front, T. level, leather case; cost over £11, perfect condition; sell for £5.—Cook, 76, St. Alban's Rd., Watford. [0517]

3 1/2 x 2 1/2 Voigtlander Focal Plane Reflex, Busch Omnar anastigmat, f/4.5, long extension, rising front, revolving reversing back, 3 double book form slides, good condition: cost £15, £8: approval, deposit.—Box L7510, Photography and Focus Offices, 20, Tudor St., E.C. [0590]

QUARTER-PLATE Dallmeyer Stigmatia, f/6, auto-shutter: cost £7, perfect: £2/17/6.—Box No. 17,509, Photography and Focus Offices, 20, Tudor St., E.C. [0589]

THORNTON-PICKARD Focal Plane Folding Ruby, scarcely used, Beck's testigmat, f/5.8, time 1 to 1,1,000th sec., 3 double slides, telescopic tripod: £2/15, no offers.—Box L7508, Photography and Focus Offices, 20, Tudor St., E.C. [0588]

LANCASTER Half-plate Stand, double extension, roller blind shutter, case, dishes, 40/-, or would exchange in part payment platform punch ball.—Strangeway, 33, Co-operative St., Bamber Bridge, Lancs. [0586]

THE Wafer Quarter-plate Stand or Hand Camera, T. and I. Automat shutter, with view finder, and 3 D.D. slides; accept 25/-.—W. Brazier, Haleshead, Essex. [0582]

BARGAIN.—5x4 Lancaster Reflex, f/6, anastigmat, 3 D.D. slides, and quarter-plate carriers, leather box: £3/10, no offers.—H.B., 88, Windham Rd., Bourne-mouth. [0579]

KODAK Quarter-plate Folding Camera, for plates, Ensign anastigmat f/5.8, Koilos shutter, triple extension, swing and reversing back, 7 D.D. slides, tripod: 70/-.—Smith, 30, Lawrence Lane, Cheapside, E.C. [0580]

CAMERAS AND LENSES.

5x4 Busch Folding, film or plates, f/5.6 anastigmat, in Koilos, focussing screen, 3 slides and case, complete; take £5, cost £11: equal to new.—Coates, 12, Park Rd., Wandsworth, S.W. [0578]

QUARTER-PLATE 001 Ensign Roll Film Camera, Cooke Luxor lens, Sector shutter, solid leather case, all in new condition; listed at £5, will take £3/3, approval, deposit.—R.A., 53, Grandison Rd., West Side, Clapham Common, S.W. [0577]

QUARTER-PLATE Instantograph, Beck symmetrical, T.P. shutter, 3 slides, roll holder, stand, case: 30/-.—18, Tamworth Rd., Hertford. [0576]

QUARTER-PLATE 25/- Magazine Midg, accept 17/6, or exchange for folding.—Smith, 61, Bath-cole Gardens, Hornsey, N. [0575]

WHOLE-PLATE Camera, 4 D.D. slides, Burr 8x10 lens, stand, complete: £3/10: exchange entertained, wide lens.—145, Shirley Rd., Southampton. [0574]

HALF-PLATE Outfit, splendid condition, all movements, R.R., Thornton-Pickard shutter, 3 D.D. slides, tripod, case, 45/-: quarter-plate Miral Reflex, Bauch R.R., 12 plates, 22/6: small studio camera, portrait lens, f/4, 10/8.—Wheeler, 59, Braemar Av., Wimbledon Park, S.W. [0571]

10x8 View Camera and double slide, 35/-: Fallow-field cabinet portrait camera, £1, bargain.—Canty, 176, Alliance Av., Hull. [0569]

NETTEL Focal Plane, 9x12cm., gives quarter-plate prints without trimming, Homocentric lens (Aristo-stigmat), by Hugo Meyer, the patentee, f/5.5, 3 slides, case, 25/5: Rose light field camera, 7x5, Blits 9in. double anastigmat, Dallmeyer central shutter, slide, tripod, 27/7: all equal new.—Williams, 81, Lee Rd., Blackheath. [0570]

50/-.—Half-plate Triple Extension Victo (good condition), with Beck symmetrical lens on T.P. shutter, 3 double slides, cloth case, and 3-fold tripod.—Box L5,499, Photography and Focus Offices, 20, Tudor St., E.C. [0567]

5x4 Hand-stand Camera, double extension, Gundlach shutter, 5 D.D. slides, leather case, accessories, excellent condition: 45/-, cost over double.—Statters, 18, Clarendon St., Hull. [0565]

HALF-PLATE Souderton Regular Hand and Stand, Goers Doppel anastigmat lens, Series III, Volute shutter, 6 D.D. book-form slides, tripod, and leather case: £12.—Ferguson, 15, Bloom St., Manchester. [0541]

DAMS Idento, quarter-plate, Ross Homocentric lens, 3 double slides and film pack adapter, case, as new: £6/6, cost double; approval.—W. F. Coldwell, 81, Grafton St., Dublin. [0540]

ROYAL Ruby Reflex, quarter-plate, Dallmeyer stigmatia f/6, 6 double slides, leather case; £14; seen by appointment after 7.—Jesop, 46, Emmanuel Rd., Balham. [0539]

QUARTER-PLATE Ensign Roll Film, fitted Goers Dagor in Koilos, rack, double extension, adaptable for plates, new condition, leather case: £4/15, cost over £9: inspection, appointment, City.—F. G. Newmarch, 4, The Drive, Walthamstow. [0538]

HALF-PLATE Stand Camera, double extension, complete with lens, 3 dark slides, and case; sell 50/-, cost £4: little used.—Johnson, 7, Main St., Killarney. [0537]

HALF-PLATE Camera, perfect condition, with Cooke anastigmat lens, Series 5, 3 double dark slides, absolutely new tripod and good waterproof etchel case, and all accessories: a bargain, sacrifice, £6/10.—James, 63, Ridge Av., Letchworth, Herts. [0534]

4 1/2 x 3 1/2 F.P. Wiskard, R.R., T.B. and I., 3 D.D. slides, case: £1.—Mores, 174, Hornsey Rd., N. [0533]

LANCASTER Quarter-plate Reflex, Goers lens, splendid condition: £5/10.—Matthews, 36, Esme Rd., Sparkhill, Birmingham. [0532]

QUARTER-PLATE Folding Klito, Rectimat lens, speeded shutter, 6 slides, tripod, and accessories: 30/-.—J. Atkinson, 1, Chatham Hill, Chatham. [0531]

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STAMP Camera, Butcher's Royal Mail, practically new; cost 25/-, accept 15/-—Norman, 11, Oddfellows' Hall, Abertillery. [0560]

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LATEST Model 5x4 Goerz-Anschutz, Daxor lens, 3 slides, extension, and case; £10/10 or near offer—Millard, 40, Bramerton St., King's Rd., Chelsea, London. [0557]

5x4 Stand Camera, portrait wide-angle Periscope lens, 3 double slides, tripod, cost £14; also Adams quarter-plate hand, R.R. lens, rack focus, accessories; what offers?—203, Lyngdon Ave., Wood Green. [0556]

GOERZ Tenax, with Synor lens, f/6.8, postcard size, n.w., 5 slides, and film pack adapter; cost £11, accept £7/10—Doughty, 6, Auckland Ave., Hull. [0555]

THORNTON-PICKARD, quarter-plate, focal plane, R.R. lens, 2 D.D. slides, fitted half-plate M.C.C. adapter, with D.D. slide, almost new; cost £6/15, take £3/5; deposit—62, Burngreave Rd., Sheffield. [0554]

FOLDING Pocket 5x4 Camera, almost new, all movements, splendid double R.R. lens, 3 double slides, bargain, 59/-, cost £6; No. 2 Bull's-eye Kodak, 3 1/2 x 3 1/2, roll films, as new, 13/6, cost 35/-; Ensignette, 23/-; M. F. Russell, Chestnut House, Benenden, Kent. [0553]

5x4 Goerz Tenax Camera, Daxor lens, compound shutter, 6 slides, leather case, aluminium stand, with bulb and socket joint, daylight developing tank; £9, cost £14/10—Turner, 6, Clifton Rd., Crouch End, N. [0551]

3 1/2 x 2 1/4 Solio Reflex, latest pattern, Rodenstock lens, f.9, changing box for 12 plates, extra back, with focusing screen, and 4 D.D. slides for plates, 3 1/2 x 2 1/4, in solid leather case, new condition; £10/15; approval, deposit—Woolway, 21, Ashley Rd., Hornsey, E. [0550]

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QUARTER-PLATE Folding, plates and films, finest quality R.R. lens, Unicorn, 1 to 1,000th, accessories, including daylight tank, tripod, Planiscope; cost four times, 35/-—Palmer, 111, Exmouth St., London, E. [0544]

POSTCARD Leona, Folding Pocket, rapid anaplanat lens, auto. shutter rising, falling, cross front, 6 slides, brass telescopic tripod; 50/-—Forbes, 24, Broad St., Barry. [0545]

LENS Burgauis—5in. Aldis, f/6 in Unicorn, cost 55/-, for 30/-; Busch f/9 Bie-Talar (new), 10in., cost 36/-, for 25/-; cabinet portrait, f/4, by London Stereoscopic Co., in focussing mount, cost £7/10, for 35/-; Ensignette, f/6, R.R., cost 35/-, for 15/-; Cooke, 4in., f/4.5, in compound, and patent flange, cost £6/2, for £4/10; approval willingly, deposit—Pickett, 29, King's Rd., London, S.W. [0543]

POSTCARD Hand-stand Tudor, double extension, Beck, in Automat, W.A. Planiscope, 3 screen, 2 D.D. slides, tripod, telescopic top, box; £3/5; 3 1/2 x 2 Ernemann, double extension, f/6.8, 9 slides, in wallet, perfect; 23/5; condenser, 9in., single component only, perfect, offers—Ashby, Church Slope, Frome. [0542]

QUARTER-PLATE Camera, roll film and plate, anaplanat lens, Ibo shutter, plate back, 6 slides, etc., leather case, £2/10; quarter-plate Ibo magazine, Cooke anastigmat lens, camera case, cost £6/6, £3/3; whole-plate Optimus lens, cost £4, £1/15; half-plate Beck symmetrical lens, cost £1/13, 10/-; Watkins standard meter, cost 15/-, 6/-—Wickens, 56, Windsor Rd., Thornton Heath, Surrey. [0528]

N.O. 2 F.P. Kodak, 3 1/2 in. x 3 1/2 in., splendid order, leather case, 21/-; wanted, quarter-plate—Ewart, 39, Palace Sq., E.E. [0527]

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HALF-PLATE Enlarger, 8 1/2 condenser, R.R. lens, iron body, racking, incombustible; whole-plate camera, no lens or tripod, 1 D. back; £3/5 lot—Brightmore, 75, Gorse Rd., West Ham. [0482]

M.C.C. Half-plate Enlarger, without lens; £4; good condition—Higginbottom, 43a, Carlisle St., Edgware Rd., London. [0495]

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POSTCARD Tudor, double extension, rack focusing, Beck symmetrical lens in Automat shutter, brilliant finder, spirit level, 3 double slides, about leather case, in first-class condition; £2/12/6, 9 monthly payments 6/5.

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QUARTER-PLATE Regular Sanderson, in really fine condition, fitted with Euryplan lens, f/6.5, 6in. focus, in compound shutter, 4 double plate holders; £9/9; 12 monthly payments 17/4.

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EXCHANGE Postcard, Unicorn shutter, anaplanat lens, double extension, for half-plate field—35, Maitland St., Preston. [0508]

POSTCARD Camera wanted; exchange for 7 1/2 in. portable billiard table, or sell £7/10—Abson, Stocksbridge, Yorkshire. [0507]

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WANTED, No. 4 Aktis f/6 lens—Apply, W. R. Jones, Newlyn, Crosby Rd., Waterloo, Liverpool. [0536]

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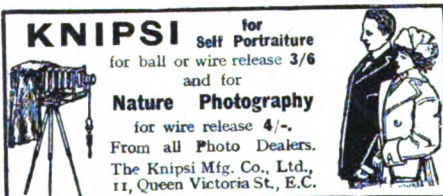
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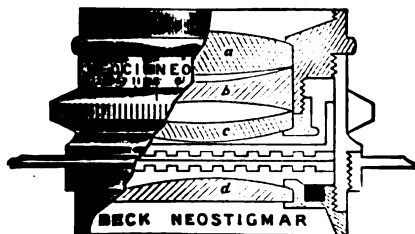
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30. One 10 x 8 **Square Bellows Field or Studio Camera**, with two double dark slides, fitted with Optimus portable symmetrical lens, second-hand; usual price, £12 12s.; accept **88/6**.
31. One 4-plate **Folding Hand or Stand Camera**, made in walnut, very light and portable, complete with three double dark slides, pneumatic shutter, and Beck symmetrical lens; usual price, £6 6s.; accept **88/6**.
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33. One **No. 2 Optimus Ubique Hand Camera**, with three double dark slides, fitted with swing-back and rising front, automatic shutter and Optimus rapid rectilinear lens, only slightly shop-soiled; usual price, £4 15s.; accept **50/-**.
34. One **Goetz Anschütz Folding Focal Plane Hand Camera**, fitted with Dagor lens f/6.8, six double plate holders, roll-holder for films, and leather case; usual price, £15 15s.; accept **87**.
35. One 4-plate **Butcher's Roll Reflex Camera**, single extension model, three double dark slides, without lens; list price, £6 6s.; accept **83 10s.**

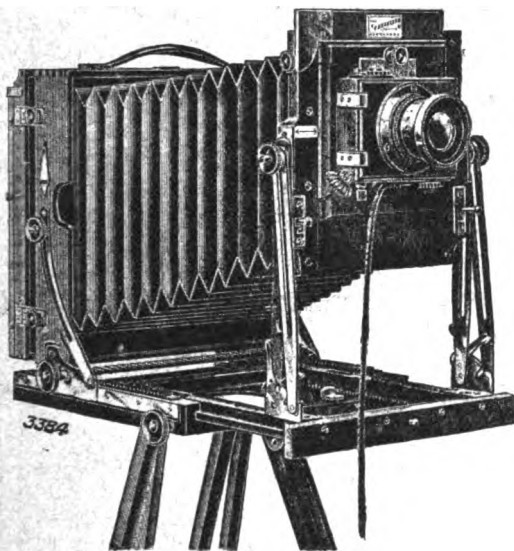
- SET.
36. One 4-plate **Gamage Focal Plane Folding Camera**, best make, shutter speeded up to 1-1000th part of sec., complete with three double dark slides, no lens; accept **58/6**.
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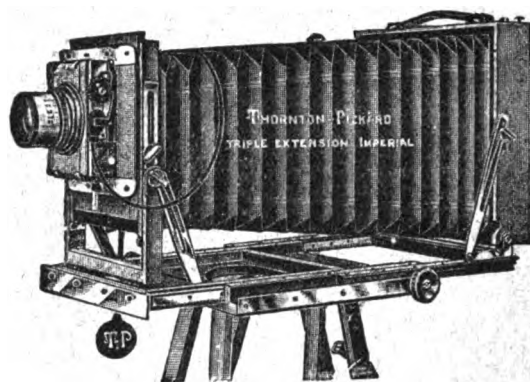
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ALTRINCHAM.

PHOTOGRAPHY AND FOCUS

Edited by R. Child Bayley. Published Weekly for Every Camera User.

TUESDAY, JULY 9TH, 1912.

VOL. XXXIV. No. 1235.

The Topic of the Week

THE INFINITY MARK—should its position vary with different stops?—all focussing a matter of compromise—the effect of altering the stop—what constitutes sharpness?



An enquirer who signs himself "Winchmore" sends us a letter which, slightly condensed, reads thus: "I have a 6in. lens working at $f/5.6$. The hyperfocal distance (see the tables in 'Hand Camera' by R. Child Bayley) for this stop is 53ft. 6in., and the 'Inf.' mark on the focussing scale is made when objects at that distance are sharp. Now if I use $f/8$ with the lens, the nearest object in focus with the scale at 'Inf.' is 22ft. away, whereas the hyperfocal distance for $f/8$ is 37ft. 6in., which would give objects at 18ft. 9in. sharp. It therefore appears to me that there should be an 'Inf.' mark on the scale for every stop?"

The deduction is a perfectly correct one, and as there must be many others who have read Chapter VII. of "Hand Cameras" with the same interest and attention as our querist, it may be as well to go into the question a little more fully.

The "infinity mark" on a hand camera indicates the point at which the lens must be set so as to obtain an image of distant objects, not absolutely

sharp, but with no more blur than we are willing to accept as reasonably sharp. If it were placed so that distant objects were absolutely sharp, then near objects would be more blurry than they need be, and the photographer would be quite needlessly restricted. At the same time it would remain unmoved whatever

stop were used, as when an object is sharply focussed with full aperture, it remains sharply focussed with any stop. (Lenses suffering from "zonal aberration" are an exception, but need nothing more than mention here.)

The photographer has got to bear in mind that all focussing is a matter of compromise. If we focus sharply an object at 10ft. distance, it will no longer be so sharp at 9ft. 11in. or at 10ft. 1in. We may go to 8ft. or to 12ft. without any perceptible change in its sharpness, but the

change is there, and if we cannot notice it with the naked eye, we may do so with a microscope. Enlarging is equivalent to the use of a microscope, and so negatives which seem sharp to the eye may not be sharp enough if they are to be enlarged.



A GURKHA BANDSMAN. BY CAPT. C. KENNEDY CRAWFORD-STUART.
Awarded a Certificate in the Beginners' Competition just closed.

If we decide beforehand upon what we consider sharpness, then, as we stop down the lens, the infinity mark may be brought more and more towards the marks which indicate the focus for near objects.

Thus with a 5in. lens, for example, if we decide that an image of a point shall be considered sharp if it is not more than a hundredth of an inch across, we can focus an object sharply at 36ft. from the camera, and mark this as "inf." for an aperture of $f/5.6$. Then the most distant object will be sharp (according to our definition of sharpness), and objects up to 18ft. (half the 36ft. just mentioned) will also be sharp. They will not be as critically sharp as the objects at 36ft. upon which we focussed, but they will be sharp enough, according to our definition.

The Range of Sharpness is Increased.

If such a lens is stopped down to $f/11$, and if we still keep the same standard of sharpness, instead of focussing on an object 36ft. away to find the "inf." point, we may focus one at half that distance (since the diameter of the stop is halved— $f/11$ being approximately half $f/5.6$), that is to say, 18ft. The distance will be no sharper nor more blurry than before, but the range of sharpness is increased, so that objects up to within 9ft. instead of 18ft. are now sharp, according to our definition.

Instead of refocussing in this way, if we keep the "inf." point where it was, stopping down from $f/5.6$ to $f/11$ will double the degree of sharpness obtainable. Instead of no point being represented by a disc

more than one hundredth of an inch across, the disc will not exceed one two-hundredth of an inch. Or, to put it another way, we shall be able to enlarge the picture obtained with the lens at $f/11$ to double its present (linear) dimensions, that is from quarter to whole plate, for example, and get an enlargement as sharp as the original negative taken with the lens at $f/5.6$. Which course we adopt must depend upon circumstances.

A Record of a Compromise.

We have gone into this question rather elaborately, because it is one upon which existing handbooks are not very explicit, and upon which there is a danger of misapprehension.

The purchaser of a hand camera provided with a focussing scale is, very naturally, inclined to look upon the latter as giving information upon hard and fast lines. Definite graduations, such as those of a ruler or a thermometer, always carry a suggestion of accuracy and finality, which in the two instances just given may be borne out in practice, but which in many other examples are wanting. The "inf." mark on a focussing scale is such an example. The other marks may indicate definitely enough the distance of an object which is then sharply focussed on the plate, but the "inf." mark is a record of a compromise, and if we alter the terms of that compromise, as we do when we change the stop, either the "inf." mark itself must be moved or its meaning, at any rate, will be altered.

R.C.B.

THE LOSS OF LIGHT IN LENSES—two causes for this, absorption and reflection—the proportion of light lost at each glass-air surface—the proportion absorbed—the advantages of a single lens.



AMONGST the papers read at the recent Optical Convention was one by Mr. R. W. Cheshire, B.A., which has a direct practical interest for photographers. It dealt with the light lost during its passage through lenses of various kinds, and, although it was with visible light rather than with photographically active light that its author was concerned, still there is no reason to suppose that, within limits, his conclusions are incorrect for the latter. We note, in passing, that Mr. Cheshire observed that "most photographers nowadays, in order to secure light and shade effects in their landscape work which approximate as closely as possible to those presented to the eye, use colour filters before their lenses"—certainly an over-estimate.

When light passes through a lens it suffers loss from two causes—absorption and reflection. The absorption will depend on the nature and thickness of the glass; and, as photographers know, in some old lenses in which the glass either was always coloured, or has become tinted by the lapse of time, this may cause a very considerable loss.

Light Lost by Absorption.

In the lenses tested by Mr. Cheshire, which it may be assumed, were modern and without perceptible colour, he found that as far as absorption is concerned it was possible to get a good approximation to the actual loss of visible light by taking it as 2.4 per cent. for each centimetre of thickness of glass measured along the axis of the lens. That is to say,

that the glasses used in making photographic lenses absorb about six per cent. of the light for each inch of thickness. It will be seen that this is a very small affair compared with the losses due to reflection from the glass-air surfaces.

Photographers have long realised that, other things being equal, the fewer separate combinations there were in their lenses the better, the superior brilliance of the image given by a single lens being quite noticeable on the focussing screen. Each glass-air surface in the lens causes a certain loss of light by reflection, and here again, although the proportion depends upon the character of the glass and the angle at which the light falls upon the reflecting surface, it is possible to form a very fair idea of the total loss from such a cause by taking the loss for each glass-air surface as amounting to 5.22 per cent. of the light falling on that surface.

The bearing of this on photographic work can be seen by taking two imaginary lenses, one a single lens, which has only two glass-air surfaces, and one a modern anastigmat which is composed, as many of them are composed, of four separate glasses or cemented combinations of glasses. This last will have eight glass-air surfaces. Allowing a loss of 5.22 per cent. for each of these surfaces, the total loss in the case of the single lens will be approximately ten per cent.; in the case of the anastigmat it will be approximately thirty-five per cent. So that of the total light reaching the lens, one will transmit ninety per cent. and the other only sixty-five per cent. (ignor-

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(Signed) W. W. PERKINS.

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ing absorption); or with the same stop, the exposure with a single lens need only be about two-thirds ($\frac{13}{18}$ ths is nearer) that which a four-glass lens would require to give an equally well exposed result.

The loss by absorption will tend to make this difference still more marked, as the thickness of glass in most of the single lenses used by photographers is certainly not more than one-half the total thickness of the glasses in an anastigmat.

A Startling Conclusion.

If these figures hold good with all photographically active light, we are led to the rather startling conclusion that an anastigmat with four lenses or combinations working at $f/6.5$ is not appreciably faster than a single lens working at $f/8$. It is true that very few single lenses work at $f/8$ or anything like it, but it may well be supposed that when once the existence of so great differences has been demonstrated, lens designers, in their efforts to secure rapidity, will attach far more importance than they have hitherto done to reducing the total number of glass-air surfaces, since in this direction increased rapidity is not coupled with loss of depth of focus.

The subject is one which will no doubt have a good deal of attention in the near future, and is by no means as simple as it looks in the brief commentary upon Mr. Cheshire's paper which we have given. That the number of reflecting surfaces in the lens affects the exposure has long been recognised. Thus, in the Hurter and Driffield "Actinograph" we find that an exposure is given as, approximately, eight seconds with a single lens, nine seconds with a doublet, and ten seconds with one of three combinations, which, it will be noticed, is very much the allowance which would be made from the figures given above.

W.D.



PREPARATIONS are now almost complete for the "Summer Holiday" number of *Photography and Focus*, which will be published a week to-day at the ordinary price of one penny, although the issue will be greatly enlarged. It will be "holiday" in character from cover to cover, and will be crammed with useful information for the photographic holiday-maker, whatever may be the form his holiday takes. Our publishers are preparing to meet a very largely increased demand, but as it is certain to run out of print very quickly, we strongly advise every reader to make a point of getting his copy at the earliest moment.

The Artistic Temperament.

A curious discussion has arisen over the very interesting exhibition of portraits of well-known artists by Mr. Arbuthnot, now on view at the Goupil Gallery. The photographer has striven to show his subjects as they are, and consequently has been hauled over the

coals because he has portrayed a good few of them as self-conscious poseurs of an aggravated (and aggravating) type. It is only the Froude-Carlyle controversy in another form. While one side seems to hold that—whatever his subjects look like—Mr. Arbuthnot should have represented them as sane, unaffected members of society, the other justifies the rather cruel rendering of them "with all the warts." There is no disputing the fact that the photographic technique of the work is of a high level, and if a selection of the prints would serve as excellent illustrations for Nordau on "Literary and Artistic Mattoids," the responsibility must rest upon the sitters. We shall refer to the exhibition again in a later issue.

Disguised by Photography.

A writer in *The Daily Chronicle* observes, "The most famous men may walk in public, disguised by the photographer and artist, and quite unrecognised in the street," and goes on to tell how he followed Mr. Balfour for a quarter of a mile through the middle of London, and no single passer-by gave the slightest sign that he recognised him. We do not wish to throw suspicion on the truth of the statement, but it is certainly one of great improbability. Mr. Balfour is one whose face is instantaneously recognisable from his portraits, just as is the case with Mr. Birrell, Mr. Chaplin, Lord Curzon, and the Rev. R. J. Campbell, to name a few off-hand. It is not the disguise of the photographer or artist that conceals Mr. Lloyd George or Mr. Bonar Law, but the fact that the faces of these gentlemen are of a more or less everyday type. The likenesses are faithful enough, but the features themselves are not strongly marked out from those of many others for the personality of their owners to be instantly recognised. So far from disguise, portraiture with camera and pencil has done much to make it impossible for many men in whom the public are interested to go far without being noticed.

Amateur and Professional.

A recent enquiry prompts us to point out that the distinction between amateur and professional, which is drawn so sharply in some forms of sport, does not exist to anything like the same extent in photography. Professionals like Craig Annan, Harold Baker, and Furley Lewis are also amateurs in the truest sense of the word; while there are many so-called amateurs who derive pecuniary profit as well as amusement from their hobby. Nor is the amateur handicapped in competitions against the professional. If his constant practice at the minutiae of his profession gives the professional's work an advantage in neatness and finish, the fact that so much of it has to be done for the most Philistine of customers makes the better class of work required by exhibitions extremely difficult to him. That the professional photographers, the West End commercial portraitists, whose names are best known, would stand a poor chance of even getting their work admitted to the best photographic exhibitions, much less obtaining an award, is a thing that the outsider never seems to grasp. In our own competitions, as indeed in all that are organised by those with any knowledge of photography, no distinction whatever is recognised between amateur and professional.

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

AMONGST the vast number of portraits which pass through my hands, I find, generally speaking, that those taken indoors are less interesting than those taken in what I call Nature's studio—that is, in the open air.

I am coming to believe more and more in open-air lightings and open-air settings for portraiture and less and less in "studio" work. There are models, of course, who require an artificial atmosphere, and who would look absurd—"fish-out-of-water"—if taken in the sunshine. One does not photograph some sombre and poet-looking beauty in evening dress drapery, sitting on a meadow stile; one poses her, indoors, probably suggesting lamp light or fire light as the illumination. And the business expert, frock-coated, may well be taken at his desk, the workman at his bench, the artist at his easel, the author at his writing table.



"Take our Photos, Sir"

By Joseph Corrie.



Bookworms.

By Miss C. M. Farrow (New Zealand).

But really the same set of people, as often as not, provided their attire is not ludicrously *mal à propos*, will show up just as well in the garden, or on the road; and as for the lighting—I defy any indoor lighting to equal that from the sky for modelling purposes, provided that the portraitist knows his business.

Most of the beginners who send me outdoor snap-portraits do not, I admit, know their business in this matter of lighting. Their portraits are generally either too flat or too harsh—sun is used either to shine direct on the face, making it resemble a slab of putty, or else sideways, in which case the face is half soot and half whitewash. Even so, these portraits are often obviously admirable likenesses in the way of being character studies, for the fast exposure possible in the open air has caught a natural and fleeting expression which the comparatively long exposure indoors would have missed.

"Take our Photos, Sir," though not so good as it might have been, attracts my notice, partly because it is taken in Nature's studio and exhibits the impromptu happiness of

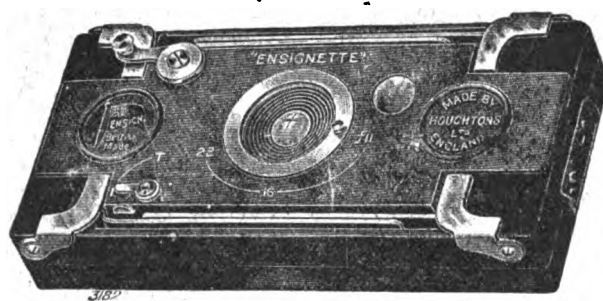
How do you pronounce **E·N·S·I·G·N·E·T·T·E?**

Some people call it "En-sig-net," like the native Londoner describing the newly born daughter of a swan. Others pronounce it something like the French word *signeur*, but that, too, is wrong. The "Ensignette" has nothing French about it, except its daintiness. It is British made and uses British Films.

It is also called the "En-sine-et," which is better, but not quite right, for the true and proper pronunciation is "EN-SIN-ET."

However, it really doesn't matter what you call it, as long as you get the real thing. After you have purchased the daylight loading ever-ready "Ensignette," and tested for yourself what a nutty little camera it is, you won't need to bother about the name.

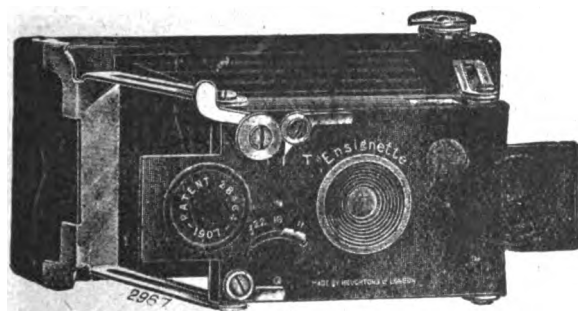
that the veriest tyro can produce examinable pictures from his very first spool. A photographic apprenticeship is not necessary for producing good results with the "Ensignette." You can buy a model on Monday, and have pictures which your friends will want to steal by Saturday.



No. 2, closed for the pocket.

Two, "Ensignettes" are made, both practically identical, except in size. One gives pictures $2\frac{1}{4} \times 1\frac{1}{8}$, the other 3×2 ins., yet either model will easily slip into the waistcoat pocket. They are so simple to use, and so strongly made, that getting out of order or damaged is a rarity.

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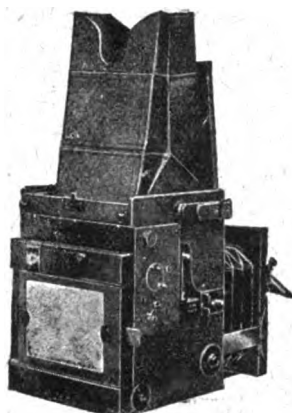
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such efforts, and partly because its lighting is more or less from behind the sitters.

There is sun—not very strong, but at any rate strong enough to cast a visible shadow, and the sun is more to the rear of the lads than in front of them. At the same time we have ample exposure, so that the sitters are by no means mere silhouettes. The result is a very soft rendering of the faces, and indeed of the whole thing, together with some touches of brightness at the edges of the heads and shoulders, which give a kind of stereoscopic outstandingness to the urchins on the wall.

How this particular picture was taken I do not know, but it illustrates almost exactly the lighting I should recommend for the beginner who wants to try outdoor portraiture and who is willing to take some trouble over securing softness of lighting. In a few words—for I cannot occupy this space with technical advice—I sum up the matter as follows:

Take the portrait when the sun is fairly low, either morning or evening. Let the sun be shining on the back of the sitter, but preferably not on the background. An orthochromatic plate is used, and a light screen. (This helps to give a nice rendering of the complexion.) The lens is shaded so that there is no flare spot. (This is essential, and it may be added that the whole thing should be done with a tripod camera, for carefulness' sake.) A very full exposure is given, erring a little on the side of over-exposure, for the face is in shadow, and *must* get full exposure; the high lights round the face do not matter.

It will be found that plenty of faces which are apt to turn out harsh or spotty or beefy when taken ordinarily have a pleasant softness if lighted thus, and if taken through the ortho screen. Infinite variations on this in-front-of-the-lens lighting may be devised: the one I mention is only a first experiment for the beginner.

"Bookworms" is another specimen of work done in Nature's studio, but suffers from harshness. The background is very pleasing indeed—we may observe how this well-chosen open-air setting confers interest on a group which, photographed indoors, would probably



In the Vicarage Garden.

By W. H. Francis.

have been perfectly ordinary—but shadows are very black and the whites of the girls' dresses are clogged up, from under exposure and over development.



In the Riggings.

By H. Addington.

This is a pity, and it argues again for full exposure and an ortho plate and screen. No one who has not used these for such outdoor portraiture as this can have any idea of the improve-

ment they confer on such subjects in the way of softness and glow. But, ortho or not, the exposure must be generous: this ought never to be lost sight of. Whatever may be the case in ordinary snaps, one thing is certain, namely, that in portraiture of every sort the exposure has to be ample.

And why not? In the open air, with such a lighting as I have described above, with a rapid ortho plate and a K1 filter, an instantaneous exposure is almost always feasible. Personally I seldom take a portrait giving a time exposure. My shutter, it is true, gives extremely slow instantaneous exposures—a tenth of a second is its slowest—but no portraitist should be unprovided with a shutter working as slowly as this.

The print entitled "In the Vicarage Garden" is brilliant, but nevertheless disappointing. A setting has been chosen, in Nature's studio, which, in some respects, suffers from the vices of the artificial backgrounds of the professional studio. But it has a defect which the professional's studio backgrounds rarely have—spottiness. It is far too glittering; and one barely sees the figure for the flowers and leaves.

Conceivably this is intended more as a photograph of a pretty vista of the garden, than of the little boy. In that case it is tolerable, one's only criticism being that the boy is too self-conscious.

If, however, it is mainly a portrait of the boy, then there is no doubt that two remedies should have been applied: (1) the model should have been larger on the plate, and (2) the background should have been subdued.

Whether it would have been possible sufficiently to subdue this particular background, it is hard to say; perhaps the spot is, really, an impracticable one for portraiture. I do not think so, though. I think that with the sun behind the boy (not necessarily straight behind him), shining towards the camera, he would have stood out from his background far more distinctly than he now does, and the background would have been much lower in tone. But, in any case, the camera must be placed

much nearer the boy, or, whether the background is low in tone or not, it will swamp him by sheer size.

A curious example of swamping, not only by size, but by sheer confusion

as well, is seen in the fourth picture, called "In the Riggings."

Maybe this was taken precisely because it was so queer and muddled; as a curiosity, a specimen of puzzle-dom. This being the case, it is, perhaps, describable as a success, if not a very exciting one. But one suspects that the figure is the principal object of the picture, if not its prime motive, and, if so, this style of portraiture, though amusing enough for once in a while, may serve to teach a lesson of what not to do rather than what to imitate.

For the sailot-man is utterly lost in his maze of rigging and of background. The rigging, in truth, might have made quite an appropriate, if a rather geometrical setting, for him, had it been taken either against the sky or against a plain tone of sea. But the present background is hopeless, for it is very nearly as deep in tone as the rigging itself, and almost as streaky. Delightful it may have looked in colour—colour probably tempted to the exposure—but in monochrome it is hopeless.

It will be seen plainly enough, from our four examples, that portraiture in Nature's studio depends tremendously on the background, and that it is highly important not to be allured and misled by that background's hue. "In the Vicarage Garden" was probably a blaze of charming colour. In

the print its colour has only served to augment the spottiness which spoils the whole effect. The same thing is true of "In the Riggings." Whereas colour had little or nothing to do with the charm of the background in "Bookworms."

As for lighting—whatever may be the case in the reproductions, there is no question that in the originals far and away the best-lit print of the four is "Take our Photos, Sir"; and this is the one taken in sun but with no sun on the faces—that is, lit from behind.

The Week's Meetings

MONDAY, JULY 8TH.

Southampton C.C. Demonstration by Members.

TUESDAY, JULY 9TH.

Manchester A.P.S. Enlarged Negatives. J. Shaw.
Nelson P.S. Open Night.
Stalybridge P.S. Lecturettes.
Hackney P.S. Portraiture. S. Woodhouse.

WEDNESDAY, JULY 10TH.

S. Essex C.C. Jumble Sale.
Cwmaman A.P.S. Seaside Work, etc. W. Owen.
Manchester A.P.S. Dove-dale.
Southampton C.C. Wherwell.
Stockport P.S. Osobrome. Frank Dobson.
Rochdale A.P.S. Bromide Toning.
Watford C.C. and P.S. St. Alban's Abbey.
Rugby P.S. Warwick.
Balham C.C. Mounting Prints. E. Saunders.

THURSDAY, JULY 11TH.

Spenn Valley L. and S.S. Monthly Meeting.
Liverpool A.P.A. Dove-dale.
Stockport P.S. Cheetham's Hospital. Manchester.
Bath P.S. Combe Hav.

THURSDAY, JULY 11TH (continued).

Hackney P.S. St. Albans.
Handsworth P.S. Blue Printing. W. Grove.

SATURDAY, JULY 13TH.

Spenn Valley L. and S.S. Whitley Woods.
Lincoln A.P.S. Grimsby Docks.
Small Heath P.S. Welford-on-Avon.
Nottingham C.C. Little Eaton.
Stockport P.S. Werneth Low.
Stalybridge P.S. Bottom's Hall Wood.
Hanley P.S. Butterton.
Hampshire House P.S. Chalfont St. Giles.
Sheffield P.S. Ryecroft Glen.
S. Suburban P.S. River Darent.
Wilkesden P.S. Rickmansworth.
Bootle P.S. Lymm.
Rochdale A.P.S. Spotland.
Ashton-under-Lyne P.S. Marple.
Rugby P.S. Newnham Paddox and Monks Kirby.
Woodford P.S. Aylesford.
Crosby A.P.A. Sand Dunes, High Town.

MONDAY, JULY 15TH.

Bowes Park and D.P.S. Portfolio Night.
Walthamstow and D.P.S. Print Competition.

A PRIVATE VIEW of the exhibition of the Zoological Photographic Club at the offices of the Zoological Society, Regent's Park, is to be held on the evening of the 12th inst.

PHOTOGRAPHIC RECORDS OF WIRELESS telegraphic messages are now obtainable, says "The Daily Express," adding that an apparatus is shortly to be put on the market.

A FLOURISHING SOCIETY, although only established at the beginning of last winter, is the Crosby Amateur Photographic Association. The honorary secretary is Mr. E. Lloyd Roberts, of Garmoye, St. Anthony's Road, Blundellsands.

GOLDONA. Messrs. Griffin advise us that during the winter they have been making a number of experiments with their Mauve Label Goldona, and are now making a paper which is much brighter and gives perfectly satisfactory purple tones; so much so that a good print on Mauve Label Goldona is not to be distinguished from one on ordinary p.o.p. toned with gold; a statement fully borne out by the specimen print they have sent us. The sample packet of Goldona which accompanied it showed that in it we have an excellent self-toning paper readily giving prints of a good purple colour.

WINNERS IN THE RAJAR COMPETITION for May are: Class I., Miss S. Booth, 8, New Street, Broadbottom; and Class II., Serg. Newcombe, Amballa, Punjab, India.

CALIFORNIA CAMERA CLUB ANNUAL is the title of a well-illustrated booklet issued by this club. It contains a series of articles by members, with some excellent reproductions of members' work.

ASCOT RACES. The press tickets for Ascot this year bore the statement that they were issued on the distinct understanding that no photography of any sort or description was allowed in the grounds or the grand stand.

THE SOUTHAMPTON CAMERA CLUB holds its annual exhibition from November 4th to November 9th. There will be two special classes open to non-members residing in the district. Full particulars can be obtained from the honorary secretary, Mr. Chas. Cooper, of 203, Shirley Road, Southampton.

HOUGHTON'S BIG CATALOGUE for 1912, with over a thousand pages, and weighing close on four pounds, has just made its appearance. It is extraordinarily complete, and forms a most useful work of reference. The illustrations—work done with the various Houghton cameras—are reproduced, mounts and all, in the style familiar to readers of "Hand Cameras," and are very effective. Every dealer is supplied with a copy free of charge; others can purchase it at 3s. a copy, which is less than cost price. The abridged catalogue will be sent free of charge on application to Messrs. Houghton at 88-89, High Holborn, London, W.C.

MR. M. ARBUTHNOT is to take charge of the Liverpool business of Messrs. Kodak, Ltd., at an early date.

RAPID BROMIDE PAPER. Messrs. Rajar, Ltd., of Mobberley, write: "We notice that one of your readers (T.F.W., Northwood) requires a bromide paper as rapid as a plate. It may interest him to know that we make negative papers coated with emulsion the same speed as both ordinary and special rapid plates respectively.

SPECIALISTS IN GUIDE BOOKS. Messrs. E. J. Burrow and Co., Ltd., publishers, of Cheltenham, may fairly claim this title, as the list of guide books issued by them includes several hundred volumes. The "Borough" Pocket Guides are excellent examples of what such books should be, and will be found very helpful to photographers thinking of visiting the places with which they deal. Each is issued under the auspices of the local council, and is fully illustrated. The "R.A.C." handbooks of the same publishers are brought out in connection with the Touring Department of the Automobile Club. They also issue official handbooks, golf and other club souvenirs, etc.

CLASSES IN PHOTOGRAPHY, both day and evening, are held at the Working Men's College, Melbourne, Victoria, a complete three years' course being arranged for those who desire a thorough tuition. Photo-mechanical and three-colour work are dealt with in well-equipped work rooms.

Maxims Up-to-date.

"When you get a good thing stick to it" is a good old maxim, particularly applicable to plates, but it does not go quite far enough; the Barnet maxim is, "When you get the best Plate stick to it, and if you have not got the best, change." There may be many good plates, but there is only one best, The Barnet. To be continually changing the make of your plate is to encounter exposure-troubles to start with, but with the "best" plate, and The Barnet Handbook No. 8, you know what exposure to give every time. Should you be tempted to try a new brand you will find yourself all at sea.

Then take development. With the "best" plate it is all so simple, you know exactly what to do, it's all put down in black and white, but with the new brand it isn't quite so easy, and you have to learn all over again from the beginning.

Somehow you have a comfortable feeling of confidence with the "best" plate; you go away for your Holiday, with stand or hand camera; expose say fifty "best" plates, and you know all the time without any uncertain feeling, that you have got fifty "best" negatives, beautifully crisp round negatives which may win anything from 5/- to £1,000 in hard cash in competitions, the result of using "best" plates (Barnet plates) regularly and consistently without change.

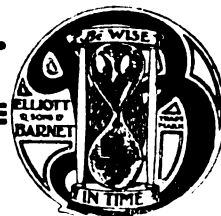
Exception to the Rule.

If you are not using the "best" plate (Barnet plates) then you have an excuse for changing, in fact, it then becomes advisable, nay a duty to do so.

BE WISE IN TIME.

Barnet Handbook No. 8 and full particulars of Barnet Plates on application,

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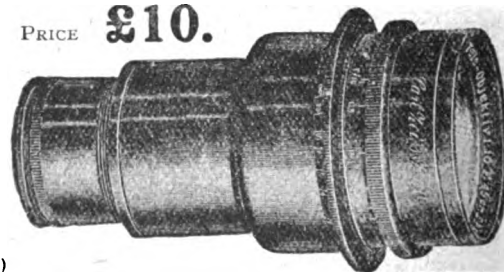
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Questions & Replies

Advice or help given on any technical point. For rules see below.

ROY (Rotherhithe).—Jonathan Fallowfield, 146, Charing Cross Road, London, W.O.

H. EDWARDS (Huddersfield).—Any dealer will get it for you. It is in Messrs. Butcher and Sons' list.

C. E. AMOS (Hampstead).—A full description of how to make a fixed focus daylight enlarger was given on page 237 of our issue for September 30th, 1910.

ENORME (Chiswick Park).—The dark corners are due to the lens covering very badly—a thing that is often met with in the case of these very cheap instruments, although it certainly ought not to happen.

SHUTTER (Dublin).—Unless, as a favour, one of the makers would supply you with a piece of the material which they use for their own roller-blind shutters, we do not know how you can obtain a small quantity.

LENS (Lancaster).—The distance must be exactly the same whether you use a stop or not. What the distance must be will have to be found in each case by trial. It will depend on how much you wish to get upon the plate.

WARRANTY (Ramsbottom).—Unfortunately for you it is of no value whatever. The firm does not exist, and, even if it did, you could hardly expect it to do the work for nothing now. We should advise you to send it to one of the regular repairers.

C.T. (Clapham Common).—The blurring is apparently due to movement of the camera during exposure; even with a high shutter speed the camera must be held as steadily as possible. If not, then it was badly focused; but the other explanation is more probable.

CARDIGAN (Llandysall).—As it was bought some time ago, it will be best to use it for negative work only. The new water-white solution, with sixteen to twenty times its bulk of water and half a grain of potassium bromide to each ounce, works well with Gevaert paper.

BROOKING (Burywater).—There is a great deal in your contention, but anything like an adequate reply, were it forthcoming, would take up far more space than we could spare to a subject of such limited interest, while we could hardly publish your communication without permitting a reply.

H. D. WILLIAN (Baltimore).—If you wish to enter regularly, and cannot get British stamps for return of the pictures, we will forward you a supply of them in return for a remittance, but a simpler plan would be to get international coupons, which can be obtained at any post office, and attach a sufficient number of those to your entry to prepay its return.

T.H.F. (Weylyn).—The subject is dealt with very fully in "Hand Cameras," price 1s. 6d. or post free from our publishers 1s. 9d. We could not spare the space here to answer such an enquiry in detail, while no brief reply could be of much use, but if there is any point in the chapter which is not quite clear we shall be glad to help to make it plainer.

BROOKING (Bedford).—The light patch is caused by light getting to the plate, not while it was in the camera, apparently, as the image goes beyond it, but at some other time. The straight boundary to it at the side shows that when the light fell on the plate something with a straight edge protected the last quarter of an inch of its width. This should help you to trace it. Perhaps the plate box let in light at one corner.

ENLARGERS (Devonport).—Ordinary p.o.p. cannot be used in a daylight enlarger because the exposure it would require would be much too great. Bromide paper is many thousand times as fast, hence its general employment. You would do well to get "Photographic Enlarging," price 1s. 6d. nett, or post free from our publishers 1s. 9d., as from your letter it is evident you would find in it much information that would be helpful.

R.E.P. (Bristol).—Bad storage: that is to say, exposure to impure air and damp are at the root of the trouble. The plates were no doubt in good order when they left the factory, and, as we know from personal experience, they will keep perfectly for several years at the least. A high shelf in a room where gas is burned is a very bad place indeed for storing plates, as you can realise if you put your head near the ceiling after the gas has been burning some time. Any ordinary well ventilated room will do, if they are in a drawer not too high, and not exposed to damp. You can probably still use them for work which does not require the plate to be perfect right to its edges, but the truest economy would be to throw them away.

THOMAS (Bracebridge).—All plates are better backed.

CADDER (Devonport).—Washing soda is an impure form of crystalline sodium sulphide.

L.W. (Tamworth).—It will not act unless it is made alkaline, no matter how strong the solution.

T.M.E. (Darlington).—The development factor is from sixteen to twenty, according to the result desired.

A. McKEARREL (Strone).—We much regret the mistake made over your name, and are glad you like the prize.

TAYLOR (Bexhill).—A line to the makers would no doubt bring the desired information. We cannot supply it.

S. J. BOWY (Liverpool).—You should receive this copy by post. We are glad to hear that you propose to enter for the Advanced Workers' Competition.

H. KNIGHT (Hyde Park).—Unless a colour screen is used, there is little, if any, advantage in the employment of orthochromatic plates for landscape.

SPEED (Birmingham).—You could not do better than continue to use the plates to which you are accustomed. They are certainly quite fast enough for seaside work.

ANXIOUS (Droitwich).—If you will tell us the purpose for which you want the paper we will try and help you, but "the best paper" is too vague. No useful answer could be given.

K.M.L. (Abingdon).—It is the name given to one make of p.o.p. which is largely used in the U.S.A., but, as far as we know, is not obtainable here. If it is to be got at all, the Kodak Co. would supply you.

B.W.C. (Tanfield Lea).—Penalties are inflicted for copying or reproducing a copyright photograph, but not merely for photographing the same subject again. It is best to mark "copyright" on any prints disposed of. See our issue for June 25th.

WINCHMORE (Winchmore Hill).—You are anything but a "bit thick" on the question. You are perfectly right, as we have endeavoured to show in the "Topic of the Week." We are very much obliged to you for suggesting a subject which many others beside yourself, we feel sure, will be glad to see dealt with.

G.P. (Merthyr Tydvil).—A really high-class anastigmat, working at f/4 and with a diffusion of focus arrangement, would certainly be as fine an outfit for portrait work as one could wish. For most purposes, however, as far as results went, you would not be able to detect much difference between the three types you mention.

TIME B. (Chelsea).—Isochromatic and orthochromatic are now used indiscriminately; in fact, no distinction between them has ever been clearly recognisable. "Panchromatic" is only applied to those iso or orthochromatic plates which are sensitised for all colours, that is to say, for red in addition to the rest, the ordinary ortho plates not being sensitive to red, at least not to the deeper reds.

TANK (Bradford).—No harm is likely to result if the negatives are to be used as they are (i.e., not intensified, etc.), but we do not care to transfer the film, even after washing, to the hypo in daylight, and always both develop and fix it in the tank itself. There is no difficulty about washing the apron free from hypo. It should be thoroughly washed, whether hypo is used with it or not. Many thanks for your very kind appreciation.

STIGMATIC (Cathcart).—The choice is quite a good one, as far as make and pattern are concerned, but we do not like a postcard size reflex with reversing back, as it is necessarily very bulky. For general work 5 x 4 is preferable, while, unless you are very muscular, you will certainly wish before long that you had got a quarter-plate. Enlarging is now so quick and simple that smaller sizes are coming more and more into favour every day. The lens covers well at full aperture.

LIONOUR (Sydney).—The advice not to use the half lens for architectural work on account of distortion may be neglected so long as the single lens is only used on a plate of the size for which the complete lens is used, and with no long absolutely straight lines, such as the boundaries of columns, windows, etc., very near the margins of the picture. As a matter of fact, for nine-tenths of the architectural work one sees, a single lens of this kind might be used without anyone suspecting the presence of distortion. There is no other objection to it; in fact, it is very suitable.

H.W.D. (Preston).—The letter has been sent on. GEORGE (Birkenhead).—See elsewhere in this issue.

WALTER (Bradford).—Many thanks for your good wishes.

K. (St. Helena).—Many thanks for the card. We congratulate you on the result.

STRESSO (Hornfirth).—Very many thanks for the letter and for all the trouble you have taken.

BROOKING (Woodside Park).—It would be best to use the largest stop for all exposures made with the camera held in the hand.

CHENIER (Dublin).—As you point out, we do not see how any useful purpose can be served by the deposit, and the solution certainly works just as well without as with it. It would be interesting to know how the idea originated.

G. TAYLOR (Highgate).—The nearer the lens is to the negative the further must the light be from the condenser. The usual plan is to focus the negative, then to remove it, and then to adjust the light until the screen is seen to be uniformly illuminated.

B. O. SNEY (Hertford).—We are sorry to say that many otherwise quite respectable publications behave in the way you describe. Your best plan is to write them a formal notice that if the amount is not paid within a week you will place the account in your solicitor's hands for collection.

HAND CAMERA (Ferrybridge).—It looks as if the camera were originally scaled for use with the roll films, and that you are using the same scale with the plates in dark slides, which are necessarily further away from the lens. It is hardly likely that the scale would be so consistently wrong otherwise.

W. WINNUM (South Lambeth).—You can put your name and mark them "copyright" without fear of legal action, and this would, no doubt, be an efficient protection. But as the copyright was not formally transferred to you in writing at the time of the sale of the negatives, all copyright is at an end.

DOUBTFUL (Blackburn).—The most likely explanation, as the fault has manifested itself "of late," is that with the warm weather slight decomposition of the surface of the gelatine of the prints has taken place. If you give them a bath of formalin one part, water ten parts, for two or three minutes the last thing before putting them up to dry, the trouble should vanish.

ALLSTON (Dulwich).—You can use a dry plate and make an enlarged negative—the slowest plate would be quite one hundred times as fast as the fastest paper; but why not make your enlargements on ordinary bromide paper, which is of about the same rapidity. Full instructions for making enlarged negatives are given in "Photographic Enlarging," by B. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d.

BETA (Glasgow).—It is not in the least likely that a negative which had such treatment would stand any chance of an award, while if such work were detected it would be disqualified. Spotting would include the removal of any mechanical defects such as a tear in the film, etc., but here again, anything but quite the minimum of spotting would be certain—not to disqualify a print—but to remove all chance of success where competition is as keen as it is in our Beginners' Competition.

WEIGHERS (Manchester).—The rule is that, unless otherwise stated, all formulæ should be made up by apothecaries weight, but, as was pointed out in an article recently, which answered all your questions as to length, it does not matter in the slightest which you use, in any of the ordinary photographic formulæ, which are not worked out to such a nicety for it to affect the results appreciably. The grain is the same in both systems; there is only one "dram" which consists of 60 grains; the apothecaries ounce is 480 grains; the avoirdupois ounce 437½ grains. The only pound ever referred to in photographic formulæ in this country is of 16 avoirdupois ounces.

Regulations.

(1.) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

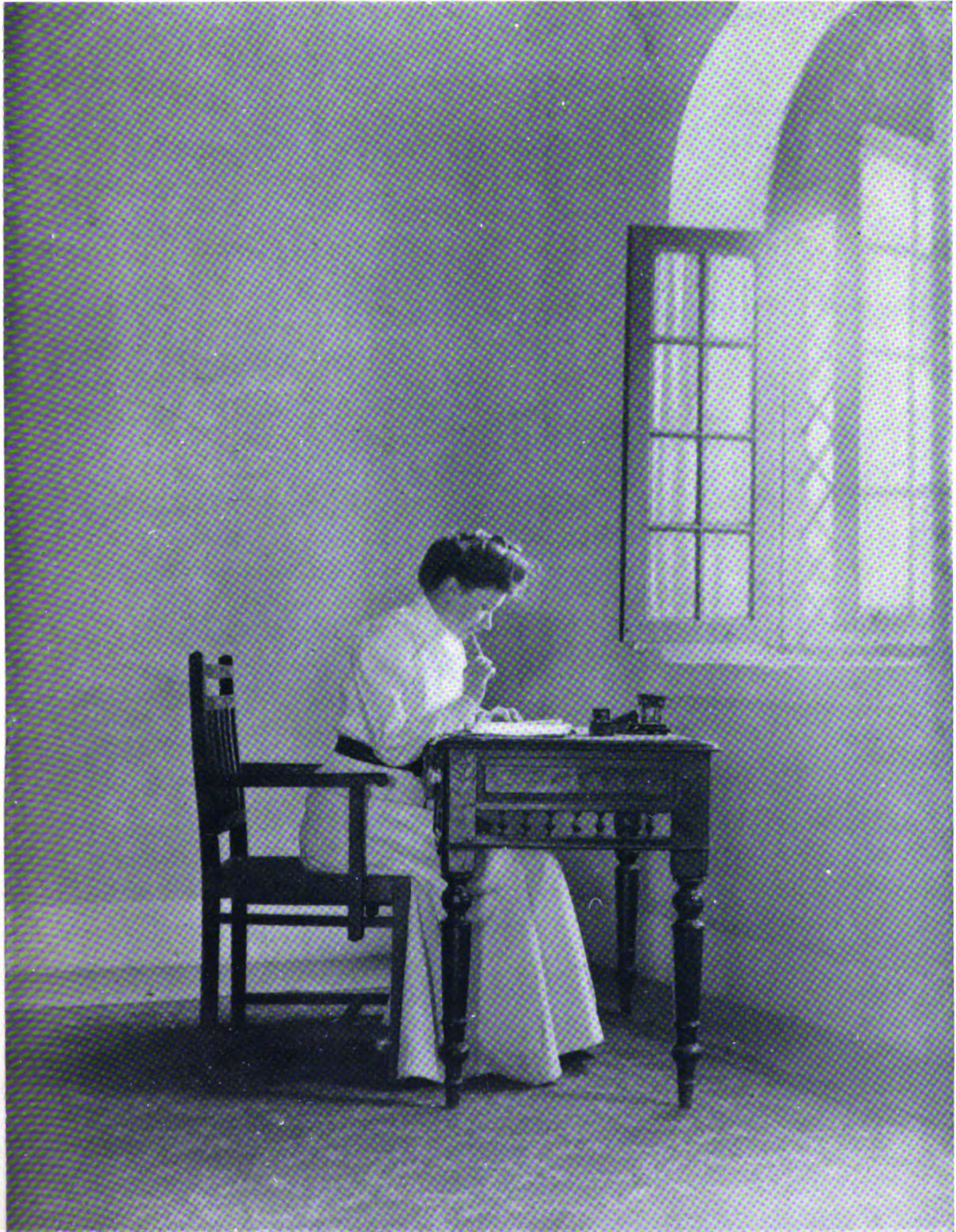
(2.) The full name and address, in addition to a nom de plume, must be given.

(3.) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4.) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

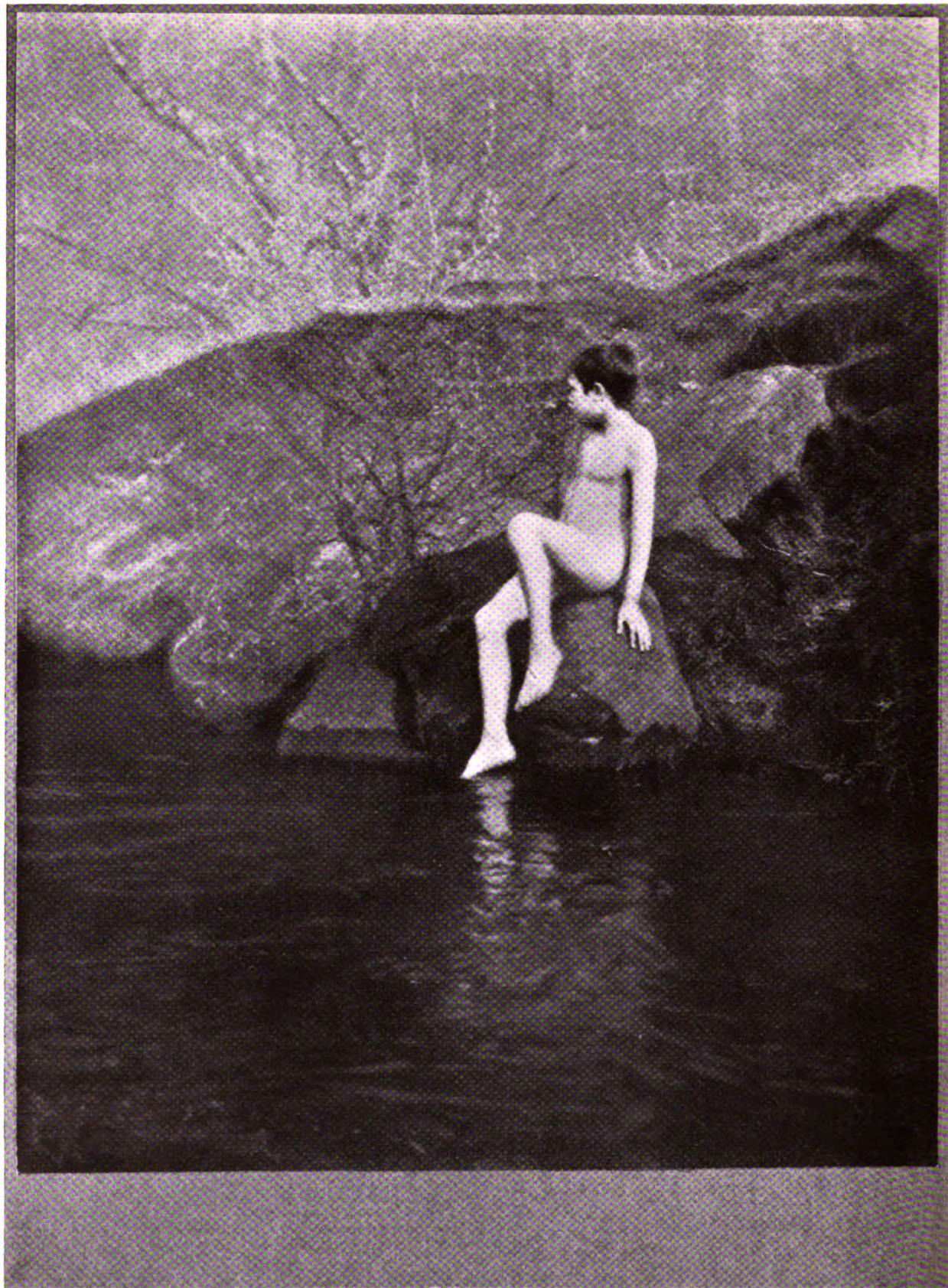
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THE MISSING COPPER.

BY C. F. VEAR.

From the Advanced Workers' Competition just closed.



THE BATHING POOL.

BY W. J. WILLIAMS.

Awarded the Silver Plaque in the Advanced Workers' Competition just closed.



Roche Abbey.

ROCHÉ ABBEY and the attractive grounds in which it is situated form a delightful place in which to spend a few hours with the camera. It is the property of the Earl of Scarborough, whose seat, Sandbeck Park, is close by, and is open to the public



In the Wood, Roche Abbey.

on Mondays and Thursdays, on which days cars and waggonettes afford an easy means of access. The distances are from Sheffield twelve miles, from Rotherham ten miles, and from Worksop nine miles, and the return fares are usually 3s. 6d., 2s. 6d., and 1s. 6d. respectively.

The spot affords scope for a great variety of pictorial work. The ruins

themselves will appeal to the architectural photographer. The abbey dates back to 1147, being a Cistercian foundation, an offshoot of Fountains Abbey.

The lakes and stream and the woodlands provide the landscape worker with the opportunities he seeks, and within the radius of perhaps a mile and a half at the most he will find plenty to occupy him. Close to the ruins is a cottage where a good tea, served on tables placed on the grass, or in the shade of the rocks and trees, can be obtained at a moderate price.—J.H.B.

Denham.

DENHAM is an interesting and pretty village on the borders of Buckinghamshire. Although only about sixteen miles from London, it is, for the present, unspoiled. There is a good service of trains, both on the G.W.R. from Paddington and on the G.C.R. from Marylebone, Denham being reached in less than half an hour. Cheap tickets (1s. 1d. return) are issued on Sundays and special days, the ordinary fares being 1s. single, 1s. 6d. return. There is

also a service of trains from Clapham Junction, while it may be reached by tram from Shepherd's Bush or Hammersmith to Uxbridge, whence Denham is about three miles, the walk providing plenty of scope for camera work. If this is done, one should take the first turning on the right, in the direction the tram has come, and reverse the route now described.

Leaving Denham Station by the stairs, and turning to the right, the road



The First Ruin, Roche Abbey.

leads to the village, on reaching which we take the left, or main, street, down to the church, noting on the way several picturesque old-fashioned cottages and the sign of The Swan—the arms of Bucks, which has hung in



Roche Abbey.

the village since 1260, and is now somewhat faded and the worse for wear.

In the churchyard is a yew tree, said to be a thousand years old, and to mark the spot where, before the church was built, a portable pulpit was erected. On leaving the churchyard one continues along the road until it turns to the right over a bridge across a mill stream. Instead of crossing, we pass into a meadow by the swing gate in the corner; the pretty River Misbourne on the right should afford some subjects. Following the path across a private carriage drive into another



Cottages, Denham.



The Misbourne.



The Shade of the Trees, Denham.

meadow, with the Misbourne on the right and the Colne on the left. we cross the latter by a footbridge, and continue till we pass through a willow plantation on the banks of a canal. Thence turning to the right and crossing the canal by the white bridge we follow the path across a large meadow under the railway, to the River Frays, over this by a plank bridge, and on to the highway at the Walmsley Arms, where we turn to the right for Uxbridge trains and trams.

Or, instead of crossing the Frays by the plank bridge, the path may be followed along the right bank to Uxbridge. The total distance is less than three miles, but there is ample material for a good afternoon's work.—ALFRED E. AVENT.

Great Brington.

GREAT BRINGTON lies one mile from Althorpe Park Station and seven miles from Northampton, from which town the L. and N.W.R. runs half-day excursions (9d.) every Thursday and Saturday. On coming out of Althorpe Park Station, the road to Brington will be seen directly

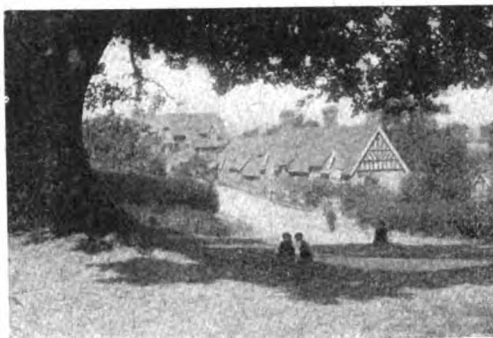


Great Brington Church.

opposite the station. The cyclist can get to it from Northampton by taking the main road through Harlestone Village until the gates of Althorpe Park are reached, and then riding through the park, and on coming out, turning up the road on the right, which leads to the village.

Large numbers of Americans visit Great Brington, on account of its connection with the Washington family, whose coat of arms, in which it is said the stars and stripes originated, can be seen in the church. This last stands on a hill overlooking a large expanse of country, and has a beautiful interior with sepulchral monuments and brasses covering a period from Henry VIII. up to the present time. The keys and permission to photograph the interior may readily be obtained from the Vicar, who lives close by the church.

The village has a number of very attractive cottages, which will appeal to the pictorial worker, while close to the church is a fine old tree, under



Great Brington Village.

the shadows of which are the remains of a stone cross. Hard by the village, also, is a delightful little spinney.

Ten minutes walk from the church brings us to Althorpe Park, the seat of Earl Spencer. The lovely grounds are always open to the public; while, on certain days, permission can be obtained to go over the house and view its historical rooms and treasures.

There is plenty of modest accommodation in the village, for those who require it. The writer can recommend, personally, Mrs. Threadgold (carrier) and Mrs. Butlin; the former has a good spare room which can easily be converted into a dark room in the daytime.—A. E. BARNARD.

Transferring the Picture.

REFERRING to the article in *Photography and Focus* for June 18th, by Mr. J. Clark, on transferring the picture from p.o.p., I have employed practically the same method as he has used, but instead of p.o.p. I used bromide paper, and instead of the blotting paper, an ordinary pocket handkerchief, on to which to transfer the picture.

After fixing and washing the bromide print, I place it on the damp handkerchief between two pieces of blotting paper, taking care, before putting the print down, that there are no creases



The Cross Great Brington.

in the handkerchief. Then a hot iron is passed over it, until the damp handkerchief and the print are quite dry, and then, taking away the top piece of blotting paper, the handkerchief, with the print on it, is put under a hot water tap and the paper peeled away.

The paper will be found to come away quite easily, and an exact transfer of the picture will be seen on the handkerchief. The detail, of course, will not be so clear as on the original print, especially if it is a very coarse handkerchief, but if the picture is one of a broad effect this will not matter much.

I shall be pleased to hear if anyone else has tried this plan and found it a success.—CHAS. LIPSCOMB.

Drying Negatives Quickly.

IN your issue of 28th May you gave a description of a new method of drying negatives quickly by means of a strong solution of potassium carbonate. Since then I have dried several negatives as recommended, and perhaps my experience might be useful to your readers.

After a five minutes' immersion in the solution of potassium carbonate the film on the plate appeared to become as tough as leather, and could without danger be vigorously wiped dry with a clean handkerchief and printed within ten minutes of leaving the washing tank.

So far so good, but on subsequent examination I have found that the negatives treated in this manner become all blistered, and finally, to my surprise, I discovered that a gentle pull was all that was necessary to remove the entire film from the glass, with a facility and completeness I wish I could attain to in my attempts at glazing. The film even when separated from the plate shows no disposition to tear, and is as tough as stout tissue paper.

I should like to know whether the defects I mention could be remedied.—V. L. MANNING.

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QUARTER-PLATE N. & G. Twin Lens Reflex, pair of Wray lenses, two changing boxes, and case: **\$8 10s. 0d.**

QUARTER-PLATE N. & G. Twin Lens Reflex, without lenses, six slides: **30/-**.
QUARTER-PLATE Show Popular Reflex, Cooke f/6.5 stigmatic lens, reversing back, high-speed shutter, three slides, and roll-holder: **\$3 10s.**

QUARTER-PLATE N. & G. Twin Lens Reflex, pair of Dallmeyer Series II. stigmatic lenses, changing box, and pair of iris mounts: cost **£35; \$7 13s. 0d.**

QUARTER-PLATE Talbot & Eamer Standard Model Miral Reflex, Aldis Series II. f/6 double anastigmat lens, high-speed shutter, changing for twelve plates: **\$2 10s. 0d.**

ANOTHER as above, with complete set of film sheaths, fitted Clement and Gilmer f/4.5 Panorthostigmat lens: **\$5 7s. 0d.**

QUARTER-PLATE Adams' Twin Lens Reflex, pair of R.R. lenses, T.-P. shutter, rack focussing, changing for twelve plates: **\$2 10s. 0d.**

QUARTER-PLATE Talbot & Eamer Standard Model Miral Agre Lens: **25/-**.
3 1/2 x 2 1/4 LATEST Staley's Britisher Focal Plane Reflex, Voigtlander f/4.5 Heliar lens, spring mirror, self-capping focal plane shutter, and three slides, as new: cost **£17; \$12 10s.**

3 1/2 x 2 1/4 VOIGTLANDER Heliar Focal Plane Reflex, Voigtlander f/4.5 Heliar lens, revolving back, one slide, changing box, and case: **\$11 13s. 0d.**

3 1/2 x 2 1/4 BUSCH Focal Plane Reflector, Busch f/4.5 Omnar lens, revolving back, three book-form slides: **\$9 10s. 0d.**

QUARTER-PLATE Adams' Videx Focal Plane Reflex, Goerz f/6.3 double anastigmat lens, one slide, Mackenzie-Wishart daylight-loading dark slide, six envelopes, and stiff case: cost **£26 10s.; \$17 7s. 0d.**

QUARTER-PLATE Adams' Focal Plane Reflector, Ross f/6.3 Homocentric lens, three slides, and canvas case: cost **£25; \$8 15s.**

5 x 4 BUTCHER'S Ralli Focal Plane Reflex, with Aldis Series III. f/7.7 double anastigmat lens, and three slides: **\$8 10s. 0d.**

5 x 4 LATEST All-British Planex Focal Plane Reflex, revolving back, Cooke f/4.5 stigmatic lens, four book-form slides, Mackenzie-Wishart A daylight-loading dark slide, seventeen envelopes, film pack adapter, and canvas case, practically new: **\$13 17s. 0d.**

QUARTER-PLATE N. & G. Long Form Focal Plane Reflector, Zeiss Series VII.A f/6.3 Protar lens, changing box, and case: cost **£40; \$11 10s. 0d.**

HALF-PLATE No. 2 Planex Focal Plane Reflex, Blitz f/6.8 convertible double anastigmat lens, revolving back, three slides: **\$9 10s. 0d.**

5 x 4 SHEW Delta Focal Plane Reflex, reversing back, Goerz f/6.8 Syntor lens, and three slides: **\$7 10s. 0d.**

5 x 4 TALBOT & EAMER Focal Plane Reflex, Aldis No. 4 Series II. f/6 anastigmat lens, Busch f/9 Bis-telar Telephoto lens, six slides, Houghton's envelope adapter, twenty-two envelopes, Soho focussing magnifier, four-fold tripod, with cases and accessories, as new: cost **£25; \$15 15s.**

P.C. and 5 x 4 COMBINED T.-P. Triple Extension Duplex Ruby Reflex, Goerz f/6.8 Dagor lens, six book-form slides, with exposure indicators, Unit F.P. shutter, bulb exposures to 5 sec., and case, as brand new: **\$19 7s. 0d.**

QUARTER-PLATE Staley's Britisher Focal Plane Reflex, Zeiss f/6.3 Tessar double anastigmat lens, self-capping focal plane shutter, N. & G. changing box: **\$10 10s. 0d.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflex, Aldis f/6 double anastigmat lens, and three slides: **\$5 10s. 0d.**

QUARTER-PLATE All-British Planex Focal Plane Reflex, Dallmeyer f/6.3 stigmatic lens, revolving back, three slides, roll-holder, and leather case, practically new: **\$10 0s. 0d.**

QUARTER-PLATE All-British Focal Plane Reflex, revolving back, three slides: list price, **£10 10s.; \$5 10s. 0d.**

5 x 4 GOERZ Folding Focal Plane Reflex, Goerz f/4.8 Celor lens, three slides, roll-holder, and leather case, practically new: **\$20 10s.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflex, Dallmeyer f/6.3 stigmatic lens, reversing back, and three slides: **\$7 3s. 0d.**

P.C. PLANEX Focal Plane Reflex, C. & G. f/6.5 Euryscope convertible double anastigmat lens, revolving back, and three slides: **\$7 15s.**

5 x 4 No. 2 PLANEX Reflex, Blitz f/6.8 convertible double anastigmat lens, triple extension, revolving back, three slides: **\$7 7s.**

QUARTER-PLATE Lancaster's Plano Focal Plane Reflex, shop-soiled only, three slides, practically new: listed **£10 10s.;** accept cost, namely, **\$4 10s. 0d.**

P.C. I.-P. ROYAL Ruby Focal Plane Reflex, Beck f/5.8 Isostigmat lens, swing front, five slides, and case: **\$7 10s. 0d.**

HALF-PLATE Zolar Focal Plane Reflector, C. & G. f/6.5 Euryscope convertible double anastigmat lens, one slide, Ernemann magazine changing box, and stiff case: **\$7 10s.**

5 x 4 BUTCHER'S Ralli Focal Plane Reflector, Blitz f/6.8 convertible double anastigmat lens, three slides, and film pack adapter: **\$8 13s. 0d.**

5 x 4 TALBOT & EAMER Miral Model C Reflex, Ross f/6.3 Homo. lens, changing box, and stiff case: **\$5 10s. 0d.**

QUARTER-PLATE Lizars' Challenge Reflex, Beck lens, reversing back, and three slides, as new: **\$2 10s.**

QUARTER-PLATE Shop-soiled only Thornton-Pickard Royal Ruby Focal Plane Reflex, Cooke f/4.5 stigmatic lens, focussing, Unit self-capping focal plane shutter, and three book form slides, guaranteed as brand new: **\$15 11s. 0d.**

5 x 4 LATEST Pattern Shop-soiled Goerz Folding Focal Plane Reflex, Goerz f/4.8 Celor lens, three slides, guaranteed absolutely as brand new: **\$22 5s.**

QUARTER-PLATE Latest Pattern Shop-soiled only T.-P. Royal Ruby Reflex, Unit self-capping focal plane shutter, auto. exposure stop, Dallmeyer f/6.3 three-foci stigmatic lens, and three slides, as brand new: **\$10 10s. 0d.**

5 x 4 SHEW Delta Reflex, Aldis f/6 double anastigmat lens, three slides, film pack adapter, reversing back, and canvas case: **\$4 10s.**

P.C. No. 2 PLANEX, triple extension, revolving back, Ross f/6.3 Homocentric lens, and three slides: **\$5 7s. 0d.**

5 x 4 BUTCHER'S Ralli Focal Plane Reflector, Blitz f/6.8 double anastigmat lens, rack focussing, three slides: **\$5 3s. 0d.**

HALF-PLATE Ernemann Focal Plane Reflector, Rodenstock Heligonal f/5.7 double anastigmat lens, revolving back with self-masking device, F.P. shutter, speeds to 1-2500th sec., and three slides: **\$12 0s. 0d.**

QUARTER-PLATE No. 2 Planex Reflex, no lens, triple extension, reversing back, and three slides: **\$4 10s. 0d.**

QUARTER-PLATE Sichel Sickle Focal Plane Reflector, Cooke f/6.5 stigmatic lens, triple extension revolving back, and three slides: **\$7 0s. 0d.**

QUARTER-PLATE Shop-soiled only Folding Planex Focal Plane Reflex, Cooke f/4.5 stigmatic lens, focussing, revolving back, three slides, guaranteed as brand new: cost **£21 12s. 6d.; \$17 10s.**

3 1/2 x 2 1/4 SQUARE T.-P. Specially Constructed Exhibition Model Bijou Ruby Focal Plane Reflector, Unit self-capping F.P. shutter with auto. exposure stop, and three slides, guaranteed as new: cost **£13 5s.; \$9 10s. 0d.**

5 x 4 SHEW Focal Plane Reflector, reversing back, Goerz Anschütz focal plane shutter, six slides, and case: **\$4 15s.**

HALF-PLATE Latest Shop-soiled Professional Model Planex Focal Plane Reflex, Cooke f/4.5 stigmatic lens, revolving back, three slides, guaranteed as brand new: cost **£19; \$14 10s.**

P.C. T.-P. ROYAL Ruby Focal Plane Reflex, swing front, Ross Homocentric lens, F.P. shutter, three slides: **\$10 0s. 0d.**

HALF-PLATE All-British Focal Plane de Luxe, Beck f/4.5 Isostigmat lens, revolving back, Antinous release, six de Luxe roller-blind slides: cost nearly **£35; \$12 13s. 0d.**

QUARTER-PLATE Latest Marion's Soho Focal Plane Reflector, Carl Zeiss f/4.5 Tessar lens, three book-form and two book-form slides, and case, as new: **\$15 10s. 0d.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflector, Ross f/6.3 Homocentric lens, revolving back, and three slides: **\$14 3s. 0d.**

5 x 4 WATSON'S Latest Pattern Argus Focal Plane Reflector, revolving back, three slides, magazine changing box, and case, practically new: cost nearly **£20; special value, \$7 13s. 0d.**

5 x 4 No. 2 Planex Focal Plane Reflector, triple extension, revolving back, C. and G. euryscope f/6 convertible double anastigmat lens, Mackenzie-Wishart daylight loading dark slide and eight envelopes: **\$5 10s.**

STANDARD Stereo, and Panoramic Lizars' Challenge Focal Plane Reflector, pair of Dallmeyer f/6.3 stigmatic lenses, eight slides and case: cost about **£25; \$15 7s. 0d.**

5 x 4 WATSON'S Square Form Argus Focal Plane Reflector, Watson's f/4.6 two-foci Holostigmat lens, Holos. telephoto, three bookform slides, film pack adapter, changing box, and case: **\$13 10s. 0d.**

QUARTER-PLATE Latest Pattern N. and G. Square Form Focal Plane Reflector, Zeiss f/6.3 double Protar lens, complete with three slides, accessories, and case, guaranteed as new: **\$20 13s. 0d.**

QUARTER-PLATE Adams' de Luxe Videx Focal Plane Reflector, Zeiss Series VII.A f/6.3 double Protar lens, swing front, Adams' quick-wind focal plane shutter, bulb exposures to 5 sec., three slides, and changing box: **\$22 13s. 0d.;** cost over **£40.**

QUARTER-PLATE Latest Pattern Adams' Best Model de Luxe Minex Focal Plane Reflector, Zeiss f/6.3 Series VII.A, double Protar lens, Ross telephoto lens, colour screen, six slides, roll-holder, and case: cost over **£50; \$37 10s.**

5 x 4 ADAMS' de Luxe Best Model Minex Focal Plane Reflector, 8 1/2 in. Zeiss f/2.5 Tessar lens, Busch f/7.7 Bistellar telephoto lens, also Dallmeyer Burgham soft-focus lens, swing front, Minex quick-wind focal plane self-capping shutter, bulb exposures to 5 sec., six slides, complete with all accessories and leather cases, as brand new: cost over **£70; \$48.**

QUARTER-PLATE T.-P. Ruby Reflex, Dallmeyer f/6.3 stigmatic lens, Unit self-capping focal plane shutter, three slides and leather case, practically new: **\$8 10s. 0d.**

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No. 3a **FOLDING** Pocket Kodak, fitted with Dallmeyer stigmatic lens, Series II., f/6, in Goerz Sector shutter, rack focussing adjustment, reversible brilliant finder, plate back, three double dark slides and leather case; **£7 7s. 6d.**

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QUARTER-PLATE Ernemann Folding Focal Plane, fitted Ernemann Aristostigmat lens, f/7, in focussing mount, large brilliant direct view finder, focussing screen, changing box, rollholder, and leather case, a bargain; **£5 7s. 6d.**

QUARTER-PLATE Pony Premo No. 3b, with reversing back, rack and pinion focussing, Bausch and Lomb rapid rectilinear lens in Victor shutter, three double dark slides, film pack adapter, and leather case; **£2 5s.**

No. 1 **BLOCKNOTE**, 4½ x 6 cm., fitted Goerz Dagor anastigmat lens, f/6.8, ten dark slides, changing box for twelve plates, brilliant finder, magnifier, and four purses, in very good order; **£7 10s.**

3½ x 2½ No. 2 **BLOCKNOTE** fitted Carl Zeiss Tessar anastigmat lens, f/6.3, focussing mount, time and inst. shutter with speeds, six nickel dark slides, absolutely equal to new; **£10 17s. 6d.**

QUARTER-PLATE and 9 x 12 Minimal Compact Folding, fitted Goerz Dagor double anastigmat lens, Series III., in Koilos shutter, high rising front, rack and pinion double extension, six 9 x 12 dark slides, film pack adapter, three quarter-plate slides and two cases; **£10 10s.**

QUARTER-PLATE Thornton-Pickard Ruby Reflex, latest pattern, fitted with Unit shutter, speeds from 1/10 to 1/1000 sec., full size finder, rising front, fitted Blitz Series III. double anastigmat lens, f/6.8, revolving back, and three double dark slides, as good as new; **£10 15s.**

MEMORANDUM Frena for 3½ x 2½ twenty flat films, Beck lens, two finders, speeded shutter; cost £5 5s.; **5/-**

QUARTER-PLATE Roll Film Ensign, up-to-date model, fitted extra rapid aplanat lens in Ensign shutter, plate back, three dark slides in wallet, nearly new; **£1 15s.**

QUARTER-PLATE Roll Film Kodak No. 3, fitted Goerz Series III. Dagor lens in Unicorn shutter, in good order; **£5 15s.**

QUARTER-PLATE Carbine Roll Film, rapid rectilinear lens in Bausch and Lomb shutter, six slides and black leather case; **£1 10s.**

MINIATURE Selux Vest Pocket, with Carl Zeiss Tessar f/6.3 in speeded shutter, ten slides, film pack adapter, etc., etc., only a month old; **£8 15s.**

QUARTER-PLATE Butcher's No. 3 Carbine, fitted Beck symmetrical lens in No. 2 Lukos shutter, brilliant finder, plate back, condition equal to new; **£2/-**
No. 1a **FOLDING** Pocket Kodak, latest pattern, £2 10s. model; **£3 6s.**

POSTCARD Klimax Present Model, with rack and pinion rising front, Aldis Uno anastigmat lens, f/7.7, in Ibsco shutter with Antinous release, hooded ground-glass focussing screen, and six dark slides, as new; **£3 15s.**

QUARTER-PLATE Countess, double extension, rack and pinion focussing, extra rapid aplanat lens, f/7.7, in Ibsco shutter with scale for single component of lens, hooded ground-glass focussing screen, and three dark slides in wallet, as new; **£2 18s. 6d.**

5 x 4 LATEST Pattern Regular Sanderson, fitted Carl Zeiss double Protar anastigmat lens, 128 mm. focus, with single components of 224 mm., f/6.3, in latest pattern compound shutter, three mahogany double dark slides, also Houghton model B envelope adapter and twelve envelopes, de luxe leather case, all in splendid order; **£13 10s.**

No. 3 **FOLDING** Pocket Kodak, £3 12s. 6d. model, with rectilinear lens, time and inst. shutter; **£2 6s.**

QUARTER-PLATE "Countess," latest pattern, very compact, fitted extra rapid aplanat lens, f/7.7, in Ibsco shutter, rack and pinion focussing extension, three double dark slides, and hooded ground-glass focussing screen; **£2 15s.**

HALF-PLATE Latest Pattern Thornton-Pickard Royal Ruby, triple extension, fitted Thornton-Pickard Pantoplanat lens, Royal shutter, rack and pinion rising and cross front, also swing front, extra rack and pinion wide-angle movement, turntable, three-fold tripod, and three double dark slides; cost £12 5s.; equal to new; **£9 17s. 6d.**

No. 1 "ENSIGNETTE," latest pattern, with Carl Zeiss Tessar anastigmat lens, focussing adjustment, two finders, and wallet, in perfect order; **£5 17s. 6d.**

3½ x 2½ **NEWMAN AND GUARDIA** Roll Film "Sibyl," fitted Carl Zeiss Tessar anastigmat, f/6.3, Newman pneumatically speeded shutter from 1/10 to 1/1000 sec., lever focussing adjustment, with infinity catch and scale to two yards, extra large finder marked for degrees of rising front, spirit levels; **£10 10s.**

4½ x 6 cm. **VEST POCKET** "Countess," with focussing adjustment, Carl Zeiss f/4.5 anastigmat lens in compound shutter, three dark slides in wallet, and brilliant finder; **£7 7s. 6d.**

THORNTON-PICKARD Vest Pocket "Minim," with focal plane shutter (Unit system), speeded from 1/125 to 1/5000 sec. Carl Zeiss Tessar anastigmat lens, f/4.5, with focussing collar, two direct brilliant finders, six double dark slides, aluminium-bound, and two leather purses; cost over £12; **£7 17s. 6d.**

QUARTER-PLATE Holborn Ilex Reflex up-to-date model, with automatic locking device to prevent double exposure, Ilex rapid rectilinear lens, f/7.7, shutter speeds from 2 to 1/1000 sec., full size finder, and magazine for twelve plates; cost £5 5s.; **£3 5s.**

No. 3a **FOLDING** Brownie postcard size, daylight loading, with Kodak achromatic lens, quick focussing scale, condition equal to new; **£7 6s.**

POSTCARD Roll Film Salex de Luxe, double extension by rack and pinion, Goerz Dagor double anastigmat lens, f/6.8, in compound shutter with plate back, focussing screen, and three dark slides, as new; **£9 9s.**

QUARTER-PLATE Goerz Manufoc Tenax, fitted Goerz Dagor lens, compound shutter, and six slides, equal to new; **£9 5s.**

QUARTER-PLATE Roll Film "Countess," latest pattern with rack and pinion focussing, extra rapid aplanat lens, f/7.7, Ibsco shutter, rack and pinion rising front, large brilliant finder, plate back, with focussing screen, and three slides; **£3 3s.**

LATEST Pattern Ensign de Luxe Roll Film Camera, postcard size, fitted Ensign anastigmat lens, Series V., f/5.5, in latest pattern Koilos shutter, rack rising front, also cross front, double extension, plate back, three dark slides in wallet, and leather case, nearly new; **£7 5s.**

POSTCARD Roll Film Carbine, double extension, Beck symmetrical lens, Automat shutter, rising and cross front, nearly new; **£3 5s.**

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QUARTER-PLATE Newman and Guardia Special B, extra long extension, Goerz Dagor lens in pneumatic shutter speeded from 1/10 to 1/1000 sec., two best quality finders, rising and cross front, long extension, detachable magazine for twelve plates, focussing screen, and leather case; cost £15; **£9 10s.**

QUARTER-PLATE Soho Reflex, revolving back, Kershaw focal plane shutter, speeds 1/8th to 1/1000 part of a sec., full size finder, Ross 5½ in. Homocentric lens f/5.6, Reickia adapter, twelve envelopes, and changing box, also leather case; **£12 15s.**

SPECIAL OFFER.—A few 1911 Model All-British Planex Reflex Cameras still for sale, brand new, now offered at big reductions from list price owing to change of model. These cameras have long extension on side racks, full size view finder, deep three-fold hood, revolving back, and lens sunk in magnalium cone, with sky shade over.

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QUARTER-PLATE, as above, fitted with Cooke Series III. f/6.5 lens; list price, £15 17s. 6d.; **£11.**

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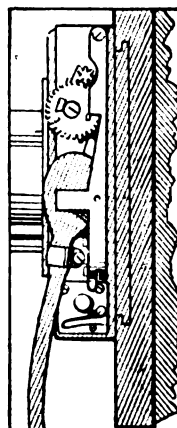
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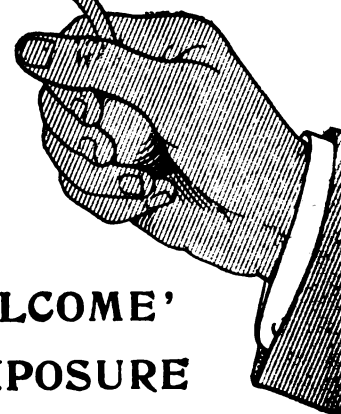
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Border Negatives with Plasticine.

By A. W. H. Weston.

Special to "Photography and Focus."

THERE is quite a new scope in the use of plasticine for the production of border negatives, and the variety it offers is quite unlimited. It is only necessary to work the plasticine into a suitable design on a piece of board, and then photograph it in the usual way.

The great thing is to secure a suitable design, and to copy it faithfully in the plasticine; and this is not always so easy as it appears. A suitable design for the purpose is the "Cosway" (fig. 1), and there is a certain way in which this may be modelled without much trouble.

A piece of thin tough card (about postcard thickness) is first taken, and cut to a design similar to that shown in fig. 2. This may, of course, be modified considerably to suit one's own taste; although, naturally, the more elaborate the design, the more work there will be in modelling the plasticine.

There is a very simple way of drawing the ovals in fig. 2, which may not be generally known. Two lines are drawn on the card at right angles, as shown, the dimensions of the oval being marked as at B, B, and C; two pins are affixed upright at D D (and to fix them firmly they should go right through the card into a piece of board beneath). To find the position for D D, D C must equal A B. A third pin is placed temporarily at C, and a loop of cotton tied round the three. If the pin at C is then removed, and a sharp-pointed pencil placed in the loop, the oval may easily be described with the pencil, drawing it round, keeping the loop tight all the time. To produce the other oval, fresh positions must be found for the pins, etc., the method of finding them being the same as for the smaller oval.

The design completed, plasticine of a suitable medium colour is spread on the piece of board in a square patch, about $\frac{1}{4}$ in. thick. This square must be a little larger than the cardboard design; and, if one is short of it, a piece can be taken from the middle to help fill out the sides. Two pieces of wood about $\frac{1}{4}$ in. thick may then be placed, one on each side of the plasticine square, and a wooden roller passed over the top, to roll it all to a uniform thickness.

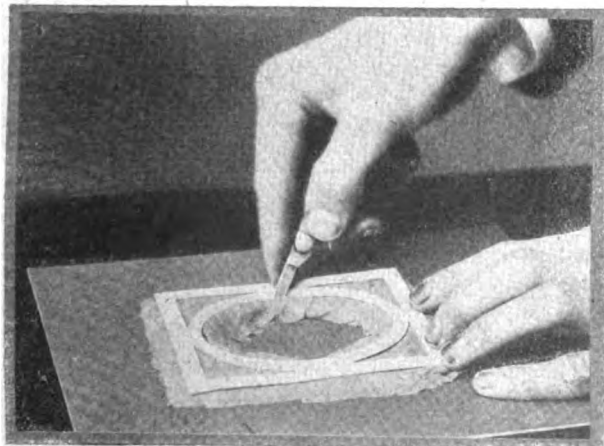


Fig. 3.



Fig. 1.

This done, the cardboard design is laid carefully on top of the plasticine and pressed gently into contact, so as to adhere lightly. We are then ready for the most important part of modelling the design.

A penknife is taken, and, holding it on the slant so as to get the necessary bevel, the centre of the design is cut right round, keeping the knife pressed lightly against the cardboard guide (fig. 3). The waste portion of the plasticine is removed, and then the outside edge is trimmed round in a similar way.

If we stop here we shall have a good design, and one that is simple to produce; but the effect is much improved by continuing the design in between the oval and square masks. These parts should only be cut half through, and a portion of the plasticine removed. Great care is required to make the corners of the cut nice and neat, as it is somewhat difficult to remove the plasticine

just to half depth. When sufficient is removed, the rough appearance is given to the remaining portion by gently digging it over with the point of a pencil.

All portions of the design being cut away and smoothed up with the knife, the mask is removed, and the design placed so that it is illuminated from the same direction as it is to be when it is photographed. Little ridges in the plasticine, caused by the mask, and other little imperfections then noticeable, may be gently smoothed down with the fingers and a piece of smooth flat wood; and finally, when

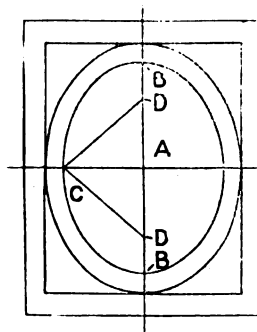


Fig. 2.

this has been done, it only remains to put the name or other inscription, which may be indented upon the lower portion of the design by means of a finely pointed pencil.

Little need be said about photographing the border, except that it should be lighted from the same direction as the photograph which it is to frame, and that the light should be sufficiently diffused to get a soft, well-modelled effect. Care must, of course, be taken that the design is exactly parallel to the plate, or the edges of the border negative will not be square.

The negative should not be carried too far in development, but should be of the clean quick-printing variety; and if the corners of the design appear a little rough some slight retouching will not be amiss. Whether the design be light or dark can, of course, be controlled to a great extent

by the depth to which the negative is printed; and that is a factor which can be suited to the photograph which it is to surround.

The method of securing exact registration in printing from the border negative is as follows: A mask and disc of black paper is cut to fit the centre of the design. The disc is attached to the border negative, and the mask laid in place over it. The whole is placed face downwards on a piece of glass, and a knife run round the edges, leaving the mask and the negative of exactly the same size. If then, in printing the centre photograph, the mask and printing paper are both pushed close into the bottom left-hand corner of the printing frame, and the same plan is adopted when printing from the border negative, the registration will be exact.

Making and Using Blue Print Paper.

A Simple Process by which Paper can be Sensitised at Home.

By GEO. BRAMLEY. *Special to "Photography and Focus."*

IT is very easy to make a sensitised paper by which prints of a bright blue tone can be produced from one's negatives in the simplest possible manner. The prints which are sent to the Editor along with this article were made in the method described below, from which it will be seen that the blue printing process as it is called is not at all difficult, and is also very decidedly economical.

Two stock solutions are required. They should be kept in well-stoppered bottles, the ferricyanide if exposed to air turning green and being of no further use for the process. No particular care need be used to keep the stock solutions from light, but they should be kept in a cupboard and not on an open shelf.

The solutions are made by dissolving one ounce of iron-ammonium citrate in one lot of four ounces of water, and one ounce of potassium ferricyanide in another four ounces. Equal volumes of these two are mixed to form the sensitising solution. The mixing and coating of the paper should be done in a room from which daylight is excluded.

There is a wide range of papers to which this solution can be successfully applied. Ordinary postcards do very well, writing paper, various cartridge and drawing papers, and the white paper used to wrap up some kinds of p.o.p. are satisfactory. The mixture is simply brushed over the surface of the paper by means of a broad, soft, camel-hair brush, and when it is seen that the coating is even, the paper is hung up by one corner to dry in the dark. Any liquid which collects at the bottom corner should be removed. No heat must be used for drying.

The colour of the paper sensitised in this way is a greenish brown, and the printing, which is done by daylight,

must be carried on until the shadows are of a bronze colour. The exact appearance of a properly printed proof is not easily described, but a very little experience enables it to be recognised. It is best to compare the high lights with the appearance of the border caused by the rebate of the printing frame, remembering that this border will be white when the print is finished.

When the printing appears to have been carried far enough, the prints are placed in water. The greenish colour then disappears, leaving the photographs a bright blue. The water should be changed at intervals until, with the last bath, it is quite clear, and in this they should be allowed to stay for a few minutes. When these operations are complete the prints are dried in the usual way, or, if they are required at once, they may be dried, with gentle heat, before the fire.

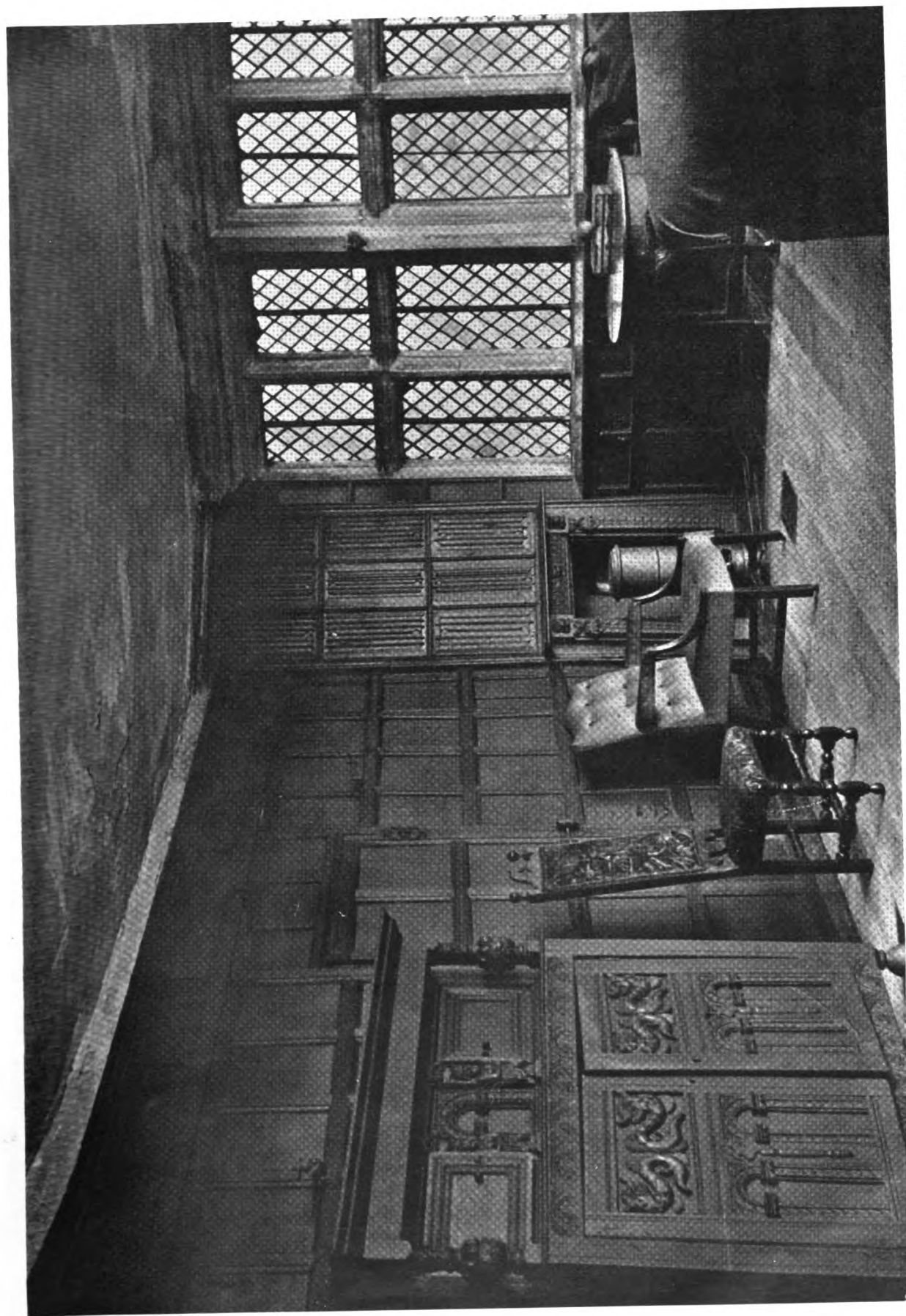
The sensitive paper will keep in working order for a few weeks, but it is better only to coat small quantities at a time.



A CAT STUDY.

By CHARLES F. HAYWARD.

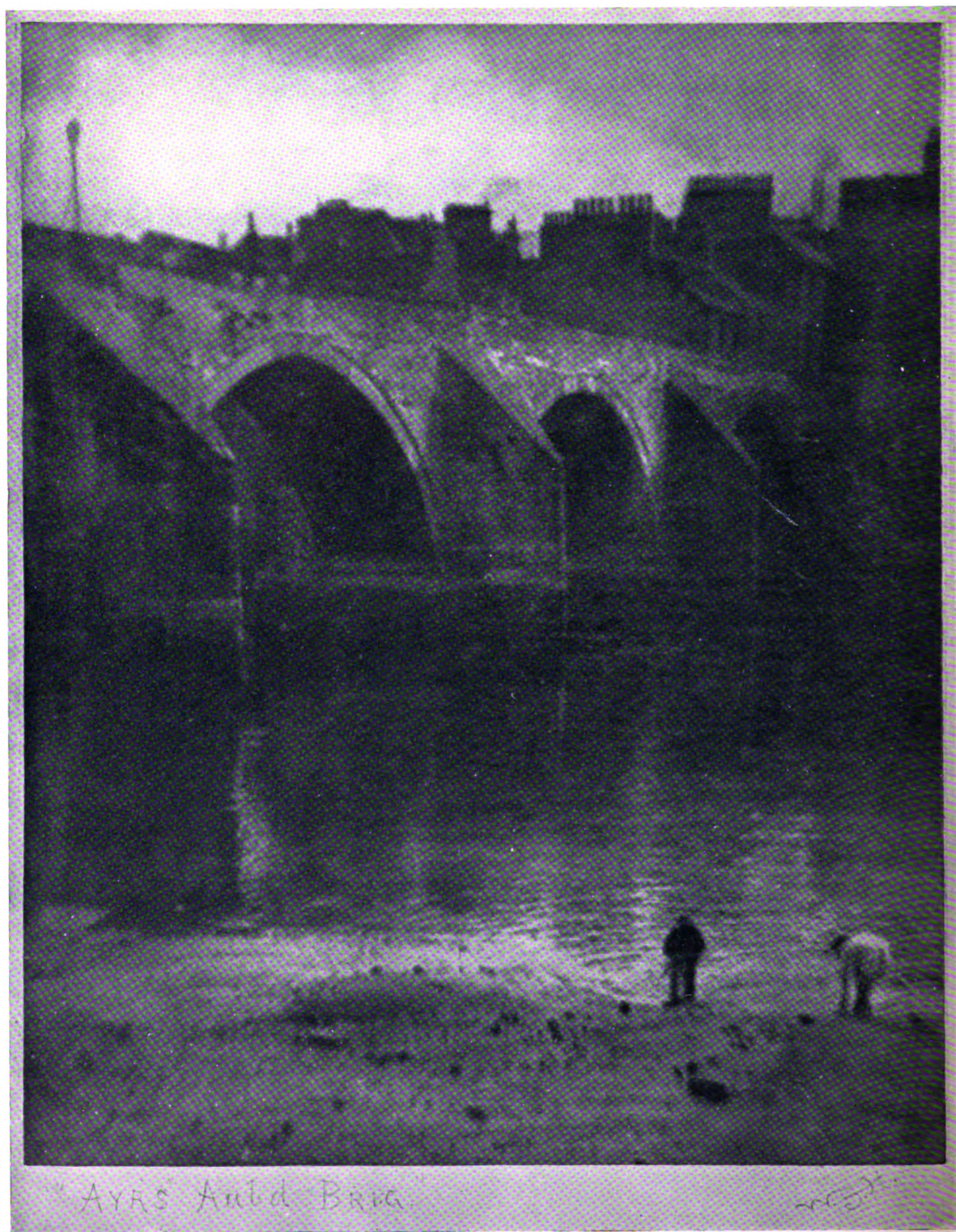
From the Advanced Workers' Competition just closed.



BY H. E. DORNING.

From the "Advanced Workers Competition" just closed.

A CORNER IN AN OLD GALLERY.



AYRS AULD BRIG.

BY W. J. HART.

Awarded the Bronze Plaque in the Advanced Workers' Competition just closed.



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Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XVII.—Trimming as an Aid to Composition.



LAST week we considered *how* to trim, so as to get a print with square corners and clean edges—this week our subject will be *where* to trim, or the use of the trimming knife to help us to obtain from the rough print the most effective picture.

A great many workers, there is no doubt, do not realise the necessity for trimming of this kind at all. Their finished prints are simply prints which have been trimmed only to remove any defective edges, and otherwise are the full size of the negative. For certain commercial purposes this is well enough; but for anything more, for prints which are to compete with others, for pictorial work, in all cases where the most is to be made of the subject, the trimming must be done to suit it, and without any reference to a standard size.

The importance of this is a matter which cannot be too plainly impressed upon the reader. That many do not realise it, and allow their work to suffer accordingly, is shown by many entries in the "Advanced Workers' Competitions," in which stock sizes of mounts with printed or embossed patterns have been used, and the prints have manifestly been left of their full size in order to fit the mounts. Whereas, if a perfectly plain card, with a matt surface, and of a quiet, harmonious, and non-obtrusive tone, is used as a mount for the picture, we have nothing to tempt us to leave the print of any particular size, but may trim it down just as much as we think will be best.

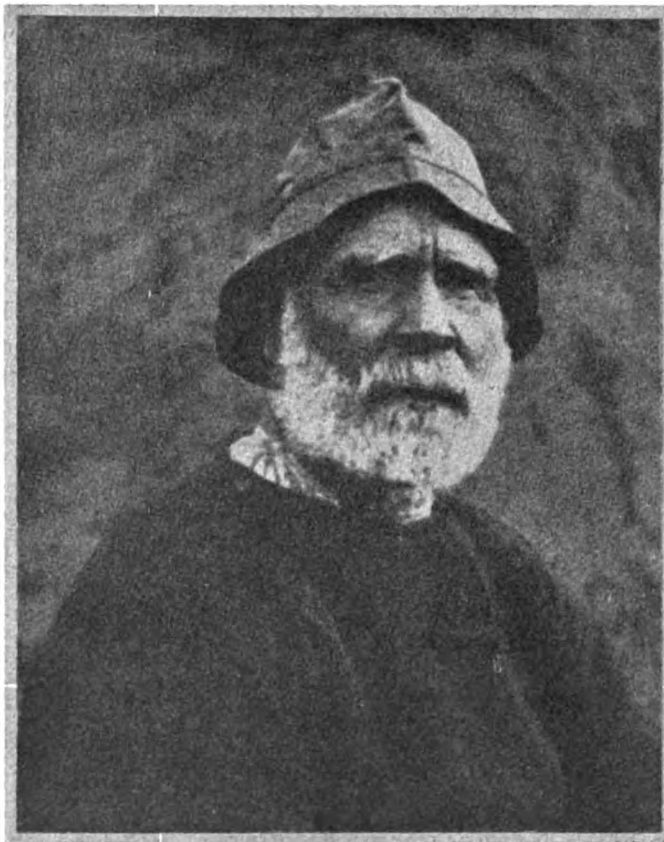
Mere Size no Merit.

Mere size in a photograph is not a merit; and in competitions where the judging is worthy of the name at all, it certainly does not count. As was very well shown by "The Bandit" in a recent "Causerie," some subjects are the better for being on a large scale and others require a small scale, and the very first lesson to be learnt in trimming for effect is to overcome any

disinclination to cut the picture down and down until the very best is made of it; in other words, to realise that in this respect a part, often a very small part, may be greater than the whole.

It is usual in settling how to trim a print to put upon it two L shaped cards, as described last week, shifting these about until they enclose what is settled upon as the best arrangement.

There are several factors which have to be considered in deciding how a photograph shall be trimmed. There is the question of the exclusion of unnecessary portions, which only serve to dilute and weaken the treatment of the subject. Allied with this is the removal of parts which actively interfere with the effect. Then we have the position of the principal object,



WEATHER BEATEN.

From the Advanced Workers' Competition just closed.

BY J. W. THOMSON.

of the horizon line, and of other important lines and points, which can be largely modified by trimming; and, finally, there is the shape of the picture itself, which may or may not be in harmony with the suggestion the work is to convey.

It must not be thought that these are not matters for the beginner at all: and that he will do well to

AN OPEN LETTER TO THE AVERAGE MAN.

Dear Sir,

You have a camera. You are sufficiently interested in its use to read "Photography & Focus" week after week—occasionally, perhaps, you see our announcements. You have formed the idea that we, here at Ealing, are only making enlargements either for "art-y" photographers or else for big commercial houses for publicity purposes.

Really, Sir, you are mistaken. There are hundreds of photographers, who, like yourself, only use their cameras for making "records of things seen" on week-ends or during their annual holiday, coming to us for enlargements. The subjects they send us are just picturesque "bits"—better than the picture postcards in the stationers' windows and yet with no pretensions to "high art." But these negatives are carefully handled by our craftsmen—enlarging, mounting, and framing all receive due attention, with the result that for the matter of a few shillings we make a picture that is a constant source of pleasure to its possessor.

Our little booklet "PICTORIAL PHOTOGRAPHY" contains illustrations of these framed enlargements—tells you what they will cost—how to pack your negatives—and so on. Why not sign the corner coupon, or write a postcard for it at once—then you can think it over while you are planning your holidays.

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limit himself to getting a technically good photograph. I do not wish to under-estimate the importance of good technique, or the hopelessness of attempts at picture-making by those who have not mastered the very rudiments of exposure, development, and printing; but one cannot begin too soon, side by side with the study of technique, to learn to take into account the other factors, which also go to make success in photography.

Taste rather than Knowledge.

The trimming which forms the subject of this Lesson is a matter of taste, rather than of knowledge; and so, while the various considerations may be enumerated and their value discussed and emphasised, the particular way in which each photographer deals with them in his own work must ultimately be decided by his own taste and artistic perception, cultivated and trained, as it should be, by the careful study of the works of others, and by practice and thought on his own part.

Every photograph that is not the result of mere haphazard exposure must have a principal subject—the reason, in fact, for the exposure of the plate at all. As we are generally limited to one, or perhaps to two, lenses, we cannot usually ensure that the subject shall be well proportioned to the size of the negative itself; all we can do is to make sure that the subject is small enough on the plate to allow us to trim down the picture to the best proportions. Hence it will often—in fact, usually—happen that considerable areas of an unnecessary character have to be cut off. These may not be actively objectionable, they may be merely of some half-tone of a more or less uniform kind which is cut off simply because in them the subject seems lost, or at least dwarfed.

But it will happen much more often that, instead of being merely passively unnecessary, these parts are actively detrimental to the picture. This is most frequently seen in landscapes, each of the "Advanced Workers' Competitions" providing dozens of examples of the kind.

Misplaced High Lights.

It is important to secure the strongest high lights of the picture in the principal part of the subject, emphasising it in this way, and where practicable by means of the strongest contrasts; but in general landscape work, unless the photographer is fully alive to this, he will almost certainly get prints in which the strongest and the largest mass of high light is not in the principal subject at all, but is formed by the sky, which is also much too white to be true, and, moreover, is right on the edge of the picture. In such a case, there is nothing for it but to trim off all the sky, or at least so much of it as will leave the remainder properly subordinate to what is the principal interest of the picture.

It may be taken as a rule, if not one to which there can be no exceptions at all, at least one which is a safe guide for the beginner, that a strong high light should never fall right on one of the margins of the picture.

The worst of relying upon trimming to ensure this, instead of arranging it when the negative is being made, is that one often finds that in getting rid of what is undesirable, enough margin is not left round

the principal object. A sufficiency of space on all sides of it is a pictorial necessity. There is no better object lesson on this point than to see a set of lantern slides made by contact from quarter-plate negatives. The maximum size of a lantern mask may be put at 3 in. \times 2½ in., while a quarter-plate negative is 4¼ \times 3¼. The result is that the subject is almost always shown with far too little margin. No important point in the composition should ever come right on the edge of the picture. The top of a mast or of a spire, the tip of a foot, the end of a bowsprit—these are definite points, and should either lie well within the boundaries of the print, or else should be trimmed off so decidedly that they cease to be thought of in connection with the composition at all.

There is room for artistic perception and taste, even in the most commonplace record photography. Let us suppose that two photographers equally competent to make good negatives and clean prints from them, are set the task of making photographs of some objects for a trade catalogue. When the prints are made, one may be satisfied to send them in with no more trimming than is needed to clean up the edges: the other will cut these edges down, more or less as the case may require, until the objects occupy the most favourable position in the print, with such margins round them as shall serve adequately to display them. If this is the case in work of this kind, how much more does it apply when the aims of the photographer are so much higher, and he is striving to do work which shall have pictorial rather than record interest.

The Position of the Principal Object.

When the position of the principal object is being considered with a view to trimming, although, as we have just seen, it is largely a matter of individual taste, there are a few points upon which definite rules can be laid down. If the photograph is merely a record of some object, and that object is one of a perfectly symmetrical shape, it will be found best to have the margins on each side of it equal. The margin above it may be the same or slightly less than either of these, while the margin below should be decidedly greater. If this is not the case, the object will have a "slipped down" appearance.

This is practically the only case in which the margins on the two sides should be equal. In all others one should differ from the other to an extent which must be governed by the chief object of the picture itself.

Where Space is Wanted.

There are certain arrangements of these margins which will be found much more satisfactory than others. For example, we may have as the subject some massive arch or other piece of architecture, when we shall find that if we leave much margin above it, and little below, a sense of instability will be aroused by the picture. Or we may have a photograph of a ship in progress, when it will be seen at once that if we allow more space in the picture in front of the vessel than behind it, a much better effect is obtained than if the reverse is the case. In the same way in a portrait, more space seems to be necessary in front of the face than behind it, if we are to obtain the best effect. This can be noticed even in the picture "Weather Beaten" on the previous page, in which if

BECK'S EXCHANGE SYSTEM.

A method of obtaining a first-class Anastigmat at a small outlay :: ::

The reception that has been accorded to the popular work on lenses, entitled "Photographic Lenses: a Simple Treatise," by Conrad Beck and Herbert Andrews (over 32,000 copies have already been sold), has been most satisfactory. This book has explained to many photographers exactly what are the advantages of employing an anastigmat lens for photography. To make it possible for anyone who possesses a Beck Symmetrical or Beck Double Aplanat, Primus-Beck or Thornton-Pickard Beck Symmetrical Lens to obtain one of the finest modern anastigmats at a moderate cost, we have introduced the "**Lens Exchange Coupon Scheme.**"

If a coupon has not been provided when the lens was purchased, one can be obtained on application to ourselves or any other photographic dealer.

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The sum of †.....
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This coupon must be presented before
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The lens is the finest of O
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covering the plate at full aperture. For
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"PHOTOGRAPHIC LENSES: A SIMPLE
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Information for your Photographic
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The coupon must be returned, together with
the lens being exchanged, to Messrs. Beck or
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† Price allowed for Lenses.

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5 x 4 or Postcard ..	17/6
$\frac{1}{2}$ " " ..	20/-
1 " " ..	30/-

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5 x 4 or Postcard ..	20/-
$\frac{1}{2}$ " " ..	25/-
1 " " ..	35/-

If the lens is already in a shutter to which the new lens can be fitted the same price is allowed and the new lens fitted to the old shutter without extra charge. In most cases lenses of $\frac{1}{4}$ -plate and 5 x 4 or postcard size can be fitted to the same shutter. If the new lens requires a larger size shutter it should be sent to us for estimate of the cost of exchanging shutter—which can sometimes, but not always, be done. Only one old lens is taken in exchange for one new lens of the same size. The exchange may be conducted either direct or through any photographic dealer.

Anastigmats or lenses not of our own make cannot be taken in exchange.

The Neostigmat Lens can be obtained on the Exchange Coupon System, and the above allowances will be made off the retail price.

R. & J. BECK, L^{TD.}, 68, Cornhill, London, E.C.

we cover up the left hand side and the bottom with pieces of plain card, up to the white marks on the edges, it will be seen that the picture gains quite appreciably, although from the nearly full-face arrangement of the model the example is not as striking as one might have been made.

The fact is that in the case of moving objects, such as the ship, or in portraits where the sitter is not exactly full-face, a sensation of direction is excited, the attention of the observer tends to travel in that direction, and one feels instinctively that a picture so

arranged that the attention is led out of it altogether by the margin in that quarter being too near, is unsatisfactory.

Such are some of the chief considerations which must weigh with us in deciding how any particular print is to be trimmed. At first it will be well to consider each point separately, but it will soon be found that one decides almost instinctively how to trim, exercising the taste which the process requires freely and without any conscious or deliberate and separate weighing up of each factor. R.C.B.



The following solution is advocated by the "Chemiker Zeitung" as sulphiding the image direct, without the necessity of first bleaching it. The print after thorough fixing and washing may be laid on a sheet of glass and the toning solution applied with a brush, or the bath may be diluted and used in the ordinary manner, in a dish.

Sodium sulphide	...	...	100 grains
Water	...	...	1 ounce
Selenium	...	...	10 grains

After toning, the print is placed in a solution of sodium bisulphite, to remove the yellow tint which the toning bath gives to the whites of the image, and also to counteract the tendency of the solution to soften the gelatine. The bath gives brown tones.

* * *

LIGHT

REFLECTED BY
WALL PAPERS.

The light reflected from the walls of a room plays a very important part in any photography that is done in the room itself; but how much depends upon both the colour and character of the reflecting walls, and may easily be under-estimated. The following figures, which we quote from a paper read at the Optical Convention by Messrs. J. S. Dow and V. H. Mackinney, only deal with the visual brightness, and not with "actinic" light, but will serve to show the great differences which exist between the reflecting power of different wall papers. They represent actual measurements made in rooms lighted with tungsten lamps:

ROOM.	PAPER.	REFLECTING POWER.
Drawing room	Light blue	40 per cent.
Hall	Dark red	25 per cent.
Library	Deep green	15 per cent.
Dining room	Very deep blue	4.5 per cent.

As an example of the advantage in illumination to be derived from semi-polished surfaces, they pointed to the use of silvered or aluminium-powdered screens for kinematograph work, by which in favourable circumstances the brightness of the image may be increased as much as ten times.

* * *

FLOWER

PHOTOGRAPHY.

Writing in the Birmingham Photographic Society's journal, Mr. R. Hancock advocated photographing wild flowers whenever possible *in situ*. A low view-point was advisable when dealing with near groups of small size, the angle of the camera tilt being about 30°. In the course of a fairly wide experience he had found that, while it was desirable that the flowers should be as motionless as possible, still it would often happen that objects that seemed to have far too much apparent movement to give even

passable results, when developed revealed no sign of diffusion caused by it. This he explained by the time during which the object was at its point of rest was so very much in excess of the time during which it was at those points traversed in its swaying backwards and forwards. When flowers were being photographed indoors the lighting *par excellence* is a top one, but as for many this is impossible without going to great expense a good side light can be used successfully if mirrors or reflectors of white cardboard are employed to lighten up the shadows.

* * *

APPARATUS

FOR BIRD

PHOTOGRAPHY.

Mr. W. Bickerton, in his paper on this subject at the Royal Photographic Society, said that he used a half-plate studio camera, with square bellows and a dozen dark slides.

The two essentials were strength and simplicity of adjustment and movement. It was a great advantage to have a back focussing arrangement. It was often necessary to press the camera close up against the front of the hiding place, and when that was the case it was a convenience to be able to focus from the back of the camera. Again, with a long extension, it was not possible to see clearly what was on the screen, and at the same time to reach so as to focus from the front. To get a good view of what is on the ground glass one has to stand back twelve or eighteen inches. The lens he used was a Dallmeyer 3D portrait lens, 12½ in. in focal length, with stops 1/6 to 1/32. He had been laughed at for his use of a portrait lens, but he maintained that bird photography was only a specialised form of portraiture out of doors. He always made a point of accurate focussing, focussing on a nest or on some favourite perch or spot where the birds would alight; with a critically focussed image on the screen, one had a subject that would give a fine enlargement. The shutter had been a source of trouble. At first he had a behind-the-lens shutter for time exposures and a focal plane shutter at the back. In the end he abolished both, and got a Goerz focal-plane, time, and instantaneous. He did not think it wise, for several reasons, to have a shutter built into the camera, and did not think a noisy shutter a serious objection, for the exposure was made before the noise occurred. Occasionally also, a little noise in the hiding place was a means of giving to the birds an interested and curious expression. For very high subjects he simply fastened the legs of one stand on to those of another. A tilting table was a necessity for the bird photographer, and it was most important that its struts should be strong. A hiding contrivance was also a necessity. It might be a simple screen of fir branches or reeds, a little hut, or an imitation tree trunk. A tent he only accepted as a last resort. He did not advocate trying to work at a distance, liberating the shutter by a long tube and ball or by electricity.

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"The time has come, the Walrus said, to talk of many things."

WHEN I suggested that someone should have a whack at some of the figures of photography I had forgotten the fact that something in that direction had already been done. It seems that if you make up your mind (as I hope you will, if you have one) to go in for moving photography the camera will cost about fifty or sixty pounds. You can buy the right tripod for the work at seven guineas, but as there is at that price no camera on its top you have only made a beginning with your outlay. If you actually start work and turn the handle for an hour a day, and at the end of six days make positive films from your negative ones, your bill for film alone will be £600. That is the style of fact I wanted to know about. Keep it on for ten years and bang goes a quarter of a million sterling. You very soon begin to feel that you are spending quite an appreciable sum on photography.

I do not know whether we are supposed to infer that there are many photographers reeling off film at this rate, but if so it would be a good plan to capture a sufficient number of them, take their cameras away, and make them pay off the national debt instead.

To come to something more practical and useful, I feel disposed to say a word on the subject of nature photography. The term is a vague one. In one sense, for example, it includes portraiture; although in many cases we should find nature forcibly and palpably assisted by art. Without any desire to give the ladies away, I must admit having noticed that what is supposed to be natural can be taken off or washed off. Gentlemen who are sniggering may be reminded that many of their sex purchase "sunburn" in bottles.

Then I take it that nature photography includes the more or less successful portrayal of volcanoes, cabbages, black-beetles, icebergs, asparagus, fleas, the Gulf Stream, Turkey rhubarb, maggots, and the Aurora.

But the particular form of nature photography upon which I desire to descant is the rendering of animals and birds. It is not that I claim to have any personal knowledge of this kind of work, but I have just been reading about it, and should like to pass on my newly acquired knowledge with a few trimmings and modifications of my own.

I next learn that in order to photograph wild animals, birds, and reptiles in their native haunts it is necessary to disguise oneself as a tree, a cow, a bird's nest, or some other common object of the countryside. The alternative is to capture the subject, take it home, and confine it in a glass tank or a packing case, where it can be photographed at leisure. This seems very good advice. A very pleasant afternoon with the camera could be spent with the contents of a packing case in which had been stored for the purpose a boa constrictor, a hedgehog, half a dozen hornets, a wild bull, a starfish, and a bulldog or so. When the varied possibilities of such a collection had been exhausted attention might well be turned to the contents of the glass tank. I am no authority on the contents of glass tanks, so I leave them unspecified. I understand packing-cases better.

My first piece of information is that "all living creatures that are to be photographed must be taken instantaneously, time exposures—unless, perhaps, in the case of sleeping dogs or other animals—being impracticable." I can understand

that a fairly quick exposure is required for a swooping hawk or a darting dragon-fly, but an hour's exposure is quite safe for some kinds of tortoises, even when they are hurrying to keep an appointment. As to the sleeping dogs, it is proverbially safer to let them lie, but in order to ascertain whether they are really asleep it is a good plan to hold a chunk of fresh meat under their noses. It is still better to have a club ready in the other hand in case they are awake.

The gentleman whose advice I am passing along does not believe in the necessity of expensive apparatus for nature work, as he uses himself a ten shilling Brownie supplemented by an eighteenpenny portrait lens. To show what can be done with such unpretentious apparatus he tells a story, by which, of course, I mean a narrative. He says that he was watching a hare being hunted by hounds in Ireland, and he noticed that the hare jumped the low stone walls in front of the hounds. Had he said that the hare politely stood aside till all the hounds had jumped a wall first, and then modestly jumped over after them, my suspicions would have been aroused; but there is an air of truth about the statement that the hare kept in front of the hounds, and as far in front as possible. Well, the gentleman with the Brownie and the portrait lens got in front of the hare—no doubt apologising for the liberty—and placed his camera on a stone wall. The hare, with true sporting instinct, no sooner arrived at the wall in due course than it leaped upon it at the exact spot where it was in focus, paused a moment for the gentleman to release his shutter, and then continued its pleasant run, closely followed by the faithful hounds. It is a beautiful and touching story (or narrative) and I am delighted to hear that the hare "left a capital portrait on the film."

It is not to be expected that such pleasant occurrences would come to pass every day even to the possessor of a Brownie, but it only shows what the most hurried of wild creatures will do for the photographer if he treats them kindly. I am charmed to learn that rabbits in their burrows will remain quite still while they are snapshotted, so long as the photographer does not look directly at them but only at their image in the view finder. I have never tried taking snapshots in a rabbit burrow myself, but I think something might be done in this direction by training nice gentlemanly ferrets to carry a camera into the burrows, with a piece of lighted magnesium ribbon tied to their tails to brighten up the somewhat gloomy aspect of these subterranean homes. For I now have great confidence in hares and rabbits.

THE WALRUS.

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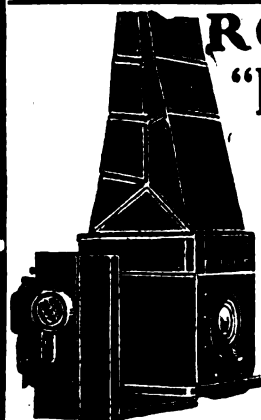
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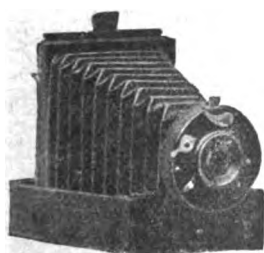
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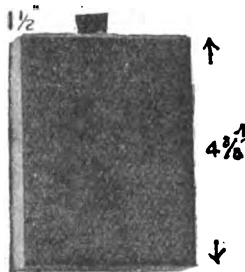
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HALF-PLATE Tribes Stand Camera, complete, Busch lens, 2 double slides, £5; also box camera to take 12 quarter-plates, 10/6.—Wild, Weaverham. [0602]

ENSIGNETTE Camera and Postcard Printing Box, cost 35/6, 30/-, or nearest, both new.—Box L7,878, Photography and Focus Offices, 20, Tudor St., E.C. [0605]

QUARTER-PLATE Archer's Magazine, 12 sheaths, R.E. lens, shutter, working 1/30 to 1/1,000th sec.; cost 25/5, sell £1/15.—Coles, Wortleys, Broughton Gifford, Melkham, Wilts. [0608]

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5x4 Goetz Tenax Pocket Camera, double extension, Goetz Dagor lens, compound shutter, 6 S.D. slides, film pack adapter, frames, etc., splendid condition: £9, bargain.—Box No. L7,515, Photography and Focus Offices, 20, Tudor St., E.C. [0626]

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QUARTER-PLATE Focussing Midg, magazine, hand-stand, Beck symmetrical, f/8, bulb, time, 1/25th to 1/100th, 12 sheaths, as new: 25/-.—85, Eden St., Billth. [0618]

HOUGHTON'S Ensignette, as new, Ensign f/6 lens; cost £3/15, accept £2/12/6.—Clyde King, St. Botolph's, Grimsby. [0618]

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5x4 Cameo, Beck symmetrical, f/8, 6 slides: 30/-.—K., 84, Park Rd., Rochdale. [0612]

HALF-PLATE Stand Outfit, triple extension, 3 D.D. slides, new Eudene symmetrical lens, and carrying case, 3-fold tripod, T.P. shutter, 1/90th to 3 sec., as new: bargain, 55/-.—16, Charles St., Notting Hill, W. [0611]

SHEW'S Model B. Original Half-plate Press Reflector, Mackenzie-Wishart slide, 6 envelopes, perfect: £11/11.—Ramsay, Lerwick. [0610]

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25/-—Quarter-plate folding pocket camera, speeded shutter, 1/25, 1/50, and 1/100th sec., changing bag, 4 slides, splendid condition.—Chrimes, Surveyor's Office, Town Hall, Hove. [0682]

5x4 Folding Ray, hand or stand, Busch lens and shutter, 3 double slides, leather case, 35/-; Watkins dial meter, Ruby lamp, washing tank, one dozen printing frames, quarter to whole-plate, changing bag, with window, half doz. dishes, and plate racks, 10/6 lot.—10, Strauss Rd., Chiswick, W. [0680]

NO. 1a. Folding Pocket Kodak (4lin.x24in.), also leather case, all good condition: cost £2/16, accept £1/5; no exchange entertained; approval, deposit.—Box No. L7,520, Photography and Focus Offices, 20, Tudor St., E.C. [0688]

REFLEX Planex, quarter-plate, lens, f/6, focal plane shutter, 1 to 1/300th sec., reversing back, 3 double slides, case, and tripod, perfect condition: £7.—Box No. L7,521, Photography and Focus Offices, 20, Tudor St., E.C. [0669]

LANCASTER Half-plate Camera, 3 slides, mahogany tripod, splendid lens: cost £3/10, sell 35/-.—Wright, Smallwood, Sandbach. [0670]

QUARTER-PLATE Shaw Aluminium Kit, Aldie lens, f/6.8, Unicum shutter, Houghton's daylight envelope and screen bag, metal tripod, perfect condition, as new: £4/10; deposit system.—Taylor, 33, Brooklands Rd., Burnley. [0675]

ANASTIGMAT Lens, Fulmenar, 6in. focus, f/6.8, sink mount, nearly new: 37/6.—18, Canynge Sq., Bristol. [0674]

GOERTZ Tenax, Syntor, quarter-plate, with accessories, £4/10; half-plate Hanover stand, Beck, cost £15/15, £5; approval; first cheque secures (direct or to order).—Amos, Colwall, Malvern. [0678]

HALF-PLATE Reflex Outfit, complete, new few months ago: £14.—For full particulars write Hughes, Cremllyn, Llanrwst. [0679]

VEST Pocket (4 1/2 x 6cm.) Countess, f/6.3 anastigmat, accessories: 50/-; half cost: perfect.—Particulars, 141, Second Av., Manor Park. [0631]

HALF-PLATE Camera, 10in. lens, 3 D.D. slides, tripod: 35/-.—Sterling, 2, Hook's Rd., Peckham, London. [0634]

5x4 Watson's Argus Reflex, Holo-stigmat f/6.1 lens, 3 double slides, Houghton envelope adapter, practically new: cost £23, accept £12/12.—33, Arden Rd., Finchley, London. [0638]

WHOLE-PLATE Camera, R.E. lens, 2 D.D. slides, bargain, £2/15; appointment, after 6.—James, 7, Lopen Rd., Edmonton. [0636]

5x4 Cartridge Kodak, cost 25/2/6; style E. tank, cost 35/-; cheap, offers.—36, Broom Grove, Rotherham. [0640]

GOERTZ Pocket Tenax (quarter-plate), Dagor lens, double extension, compound shutter, slides, case, stand, new condition: £8/10.—A. J. Bead, Irish Land Commission, Dublin. [0641]

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CAMERAS AND LENSES.

QUARTER-PLATE Shew Delta Reflex. Aldis. f/6, 3 double slides, new condition; £4.—Nurse, Lansdowne Av., Leigh-on-Sea. [0646]

5x4 Adams Reflex Camera, speeds 1-10th to 1-1,000th, Dallmeyer stigmat lens, Series 11, No. 4, f/6.3, double dark slides, and case, all in perfect condition, very little used; cost £27, will take £12.—G. Vincent, 12, Fifey Av., Stamford Hill, London. [0647]

ADAMS 5x4 Hand Camera, 2 changing boxes, in leather cases, no lens; Penroses' and American annuals, etc., sundries; what offers?—31, Tudor Rd., Leicester. [0649]

3 1/2x2 1/4 Plaisance Elite, 6 slides, film pack; cost £2/17/6; condition as new; sell 35/.—Cole, dentist, Chatham. [0650]

QUARTER-PLATE Thornton-Pickard Wafer Folding Hand-stand Camera, Beck rapid applanat lens, f/7.5, speeds 3 secs. to 1-100th, double extension, all movements, 6 slides, focusing screen, perfect condition; cost £4/10, accept £7/6; approval deposit.—Rose, Film Green, Ewen, Cirencester. [0651]

SPLENDID Stereoscopic Camera, complete outfit, for sale; on approval, deposit system.—712, Ashton Rd., Openshaw. [0654]

NO. 3 F.P. Kodak, quarter-plate, latest model, quite new, never used, with combination back and 2 double dark slides, automatic shutter; cost nearly £5, will take £3/3.—Miss Attenborough, Dellfield, Hemstead Rd., Watford. [0657]

QUARTER-PLATE F.P. Klimax, Model 1, 1912, not been used, 10 slides and solid leather case, equipment (lamps, dishes, lamps, measures, etc.) £5 the lot, or near offer.—Apply, Klimax, 52, Mereworth Rd., Tunbridge Wells. [0659]

QUARTER-PLATE Focal Plane Camera, half-plate camera, postcard printing box, details; sell cheap.—Aberhonddu, Fleetwood. [0660]

QUARTER-PLATE Kodak Flash Back Camera, 30/; panoramic camera for plates, 21/-; Lancaster's Rover camera, old pattern, 20/-; exchange for half-plate outfit with good lens.—Stead, St. Anne-on-Sea. [0661]

QUARTER-PLATE Magazine Camera for 12 plates, symmetrical lens, T. and I. shutter, case, tripod, with other accessories, all in good condition; accept 14/-.—E. Franklin, 30, Frederick Place, Bow, E. [0665]

BUSCH Bis-Telar No. 2 Tele-objective, new condition, for sale; price 25/-.—J. Gledhill, Birkdale, Dewsbury. [0666]

LANTERNS AND ENLARGERS

FOR SALE, quarter-plate Thornton-Pickard Ruby enlarging lantern, 1911 model, inverted burner, base, metal dishes, perfect; £3/15; approval.—T. Meadowbank, Weald Rd., Brentwood, Essex. [0653]

ENLARGER, half-plate, incandescent, high-class make, 84in. condenser; £4; photo, id. etamp.—49, Beresford Rd., N. End, Portsmouth. [0598]

NEW, used twice, No. 3, quarter-plate Kodak daylight enlarger; cost 12/6, take 9/6, or offers.—Box L7,512, Photography and Focus Offices, 20, Tudor St., E.C. [0604]

QUARTER-PLATE Enlarging Lantern, Lancaster, no objective; cost 60/-, price 25/-; new condition; bargain.—Main, 4, Sunnyside Rd., Aberdeen. [0662]

VARIOUS.

BRASS Telescopic Tripod, Givlers 6 times, Barnett 4 and 2-times offers as new; cost 30/-, accept 14/- lot.—Spier, 26, Ashdell Rd., Sheffield. [0601]

AUTO Shutters, R.R. lenses, half and quarter-plate, new Kiloos shutter, Wynne's meter; cash offers.—W. Box L7,518, Photography and Focus Offices, 20, Tudor St., E.C. [0637]

MIXED Jet F.A. Valves, 10/-; Beard's hydrogen regulator, 12/6; Optima 10in. objective, 7/6; Scout roll-film camera, 5/-, or offers.—C.A.G., 52, Nightingale Rd., Clapton. [0671]

BARGAIN—39in. aluminium tripod, 15in. closed, washing tank, lamp, 3 quarter-plate and postcard printing frames, 2 half-plate porcelain, 3 quarter-plate collodion dishes, etc., almost new; 10/6 the lot.—Alexander, 22, Cantley Av., Clapham, London, S.W. [0676]

PORTABLE Developing Tent, used twice, 15/-; 5 half-plate printing frames, 5 half-plate porcelain dishes, 5 xylonite dishes, 5/6; postcard.—Miss E. Mason, Meadow Cottage, Sudbury, Suffolk. [0613]

APPARATUS WANTED.

WANTED, a postcard folding camera, in exchange for 2 pairs of Jacobins, Palace strain, cost £2/5.—Box L7,519, Hill, Malling. [0635]

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QUARTER-PLATE Beaufort Reflex, British made, fitted with triple extension, rackwork rising front, revolving back, tall hood, Unit self-capping focal plane shutter, Dallmeyer stigmat lens, f/6.3, in sunk mount, double dark slide, all in perfect order; £7/7, 12 monthly payments 13/6.

QUARTER-PLATE Royal Ruby Reflex, fitted with Omnimax rising and swing front, revolving back, no lens, 3 double slides, leather case; unique bargain, £4/10.

POSTCARD Planax, recent model, fitted with rack rising front, new pattern side struts, revolving back, reliable focal plane shutter, speeds to 1-1,300th, 3 double slides, quite new condition; £8/10, 12 monthly payments 15/7.

QUARTER-PLATE Lizars Tropical Reflex, entirely constructed of teak and brass bound, fitted with reliable focal plane shutter, Aldis anastigmat lens, f/6.3, 3 double slides, slightly soiled; reduced £13/15, 12 monthly payments 21/5/3.

QUARTER-PLATE No. 2 Planax, recent pattern, triple extension, reliable focal plane shutter, 6in. Cooke lens, Series 2, f/4.5, in sunk setting, 3 slides; splendid bargain, £8/8, 12 monthly payments 15/5.

3 1/2x4 Adams Vindex, best pattern shutter, with 32 all adjustments from outside, giving time, bulb, and instantaneous exposures, speeds from 1-10th to 1-1,000th sec., Voigtlander-Collinear lens, f/5.4, film pack adapter, 12 single slides, all in thorough good working order; £17/17, 12 monthly payments £1/5/7.

QUARTER-PLATE 1912 Model All-British Planax, fitted with spring-raised mirror, revolving back, rack rising front, new pattern self-capping shutter; usual price £11/11, slightly soiled, £8/18/6; 12 monthly payments 16/4.

STEREO Binocular Camera, fitted with Zeiss lens, changing box, holding 12 plates, leather case, perfect condition; reduced £4/15, 12 monthly payments 8/8.

QUARTER-PLATE Busch Magazine Hand Camera, absolutely new condition, fitted Detective applanat lens, f/8, focusing adjustment, Unicorn shutter; £2/15; 10 monthly payments 6/-.

POCKET Criterion Camera, achro. lens, 5 double slides; 7/6.

QUARTER-PLATE No. 6 Kilito, Ensign anastigmat lens, f/6.8, in Ensign Sector shutter; £2/15; 10 monthly payments 6/-.

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QUARTER-PLATE Daylight Enlarger, by Grifflins, automatic, will also take 3 1/2x2 plates, good condition; 17/6.

QUARTER-PLATE Enlarger, by Kodak, for taking camera in front, fitted with tilting carrier, Russian iron body, inspection hole, almost new; 35/-.

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NO. 3a. F.P.K., fitted with B.R. lens, T.B. and I. shutter, plate back, 3 slides, all in perfect order; £3/15; 12 monthly payments 6/11.

QUARTER-PLATE Lizars' Daypool Roll Film Camera, fitted with Beck symmetrical lens, in Unicorn shutter, brilliant reversible finder, in good condition; reduced 20/-.

NO. 3a. F.P.K., Row Homocentric lens, f/6.3, 3 slides, auto. shutter, infinity catch, perfect condition; £2/9; 12 monthly payments 17/3.

3 1/2x2 Carbine, f/6.3 anastigmat lens, in auto. shutter, brilliant finder, double extension, good condition; £3/15; 12 monthly payments 6/11.

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POSTCARD Tudor Camera, double extension, Beck symmetrical lens, Automatic shutter, rack focusing, brilliant finder, 3 double slides, T.T. and H. spirit level; reduced price, £2/18/6; 10 monthly payments 6/5.

QUARTER-PLATE No. 3 F.P.K., recent model, beautiful condition, fitted with best pattern automatic shutter, special plate back, 3 double slides; £3/15; 12 monthly payments 6/11.

QUARTER-PLATE Folding Camera, R.R. lens, Bausch and Lomb shutter, rising front, infinity catch, brilliant finder, hooded screen, 3 double slides; 25/-.

BUTCHER'S Beta Stereolette Camera, takes plates 4 1/2x7, usual price £2/2, quite new; reduced 20/-.

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QUARTER-PLATE Lizars' Tropical Celtic, fitted with Beck symmetrical lens, in Automatic shutter, Russian leather bellows, 3 double slides, slightly soiled; reduced £4/7/6; 12 monthly payments 8/-.

POSTCARD Tudor, Beck symmetrical lens, Automatic shutter, double extension, rack focusing, 4 double slides, splendid bargain; £2/7/6; 8 monthly payments 6/8.

QUARTER-PLATE Ernemann Folding Camera, best model, double extension, Detective Applanat f/6.8 in best pattern Sector shutter, speeds to 1-300th, self-erecting finder, 3 single slides, almost new; £3/15; 12 monthly payments 6/11.

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QUARTER-PLATE Hand-stand Set, fast anastigmat lens, new enlarger; together or separate.—Fargy, 46, Greystones, Sheffield. [0655]

DOUBLE Rise Clay Bird Trap, as new, exchange anything photographic.—Cannock, 41, Duke St., Cheltenham. [0664]

WANTED, quarter-plate reflex, in exchange of quarter-plate Sanderson Regular, fitted Dallmeyer No. 2 f/6.3 stigmat lens, and 6 double dark slides, in solid leather case, cost £12.—Powell, 14, Marlborough Rd., Richmond. [0677]

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QUARTER-PLATE Goerz Autofok Tenax Syntor 1/6.8 lens, double extension, compound shutter, 1 sec. to 1-250th, film pack adapter, and case; for sale at £5/17/6, list £9.

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QUARTER-PLATE Artist Reflex, Goerz Dagor 1/6.8 lens, long extension, revolving back, focal plane shutter, film pack adapter, and case; for sale at £15/7/6, cost £23.

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GRADUAL Payments for new or second-hand cameras of any make. We deliver the instrument on first payment; balance from 2/6 weekly by arrangement. Prompt delivery from stock; no waiting; no objectionable enquiries.—City Sale and Exchange, 81, Aldersgate St., E.C. [0685]

MIRRORS for Reflex Cameras.—Best quality plan-parallel thin patent plate, surface-silvered, for reflex cameras of all makes; size 3x3 2/3, 4x3 3/4, 4x5 5/8, and other sizes in proportion.—Send paper pattern or old mirror to 81, Aldersgate St., London, E.C. [0686]

REPAIRS—We maintain a fully-equipped workshop with skilled mechanics, competent to deal with all kinds of shutter repairs, both focal-plane and diaphragm, also brasswork and mahogany of every description. Lowest possible charge consistent with good workmanship; estimates first, if required.—City Sale and Exchange, 81, Aldersgate St., E.C. [0687]

SPECIAL New 2nd-hand List now ready, containing an immense selection of really genuine bargains, to suit all pockets. Write for a copy of this list by return, post free, and secure a pick of the bargains. All apparatus guaranteed, and supplied either for cash or upon easy terms. Exchanges made. Call if possible.—City Sale and Exchange, 54, Lime St., London, E.C. [0694]

EASY Payment Terms for new or 2nd-hand apparatus. Payments arranged to suit the individual purchaser; no delay in the execution of orders, and no unnecessary enquiries made; complete satisfaction guaranteed. Call if possible.—City Sale and Exchange, 54, Lime St., London, E.C. [0695]

VARIOUS.

HALF-PLATE Metal Double Slides, special clearance price 1/3 each; adapter to fit any make of camera 1/9.—Lancaster, 275, Broad St., Birmingham. [0663]

WANTED, prints of deer, grouse, pheasant, and other game for reproduction; send samples and lowest prices.—P. Thornton, 44, Beechhill Rd., Eltham, Kent. [0672]

ADAPTER, takes 3 panels, with any half-plate camera, 7d.; rectilinear lens, half-plate, 8/-; another, 10/6; gold-ribbed fount pen, 2/6.—23, Rugby Rd., Newport, Mon. [0673]

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SOUTH London.—Cameras and all apparatus bought, sold, and exchanged; magazines especially wanted.—Humphrys, 13, etc., Peckham Rye, London. [0020]

WANTED, immediately, for prompt cash, 5x4 Goerz-Anschutz, Celor lens, self-capping shutter, and accessories; really good price given; spot cash.—Call or write, Green, 54, Lime St., London, E.C. [0595]

WANTED, 2nd-hand No. 3a. folding pocket Kodak, good condition.—McCutcheon, 49, Moseley Rd., Birmingham. [0603]

EXCHANGE! Exchange!—As pioneers of the Exchange system, we are prepared to make the highest possible allowances for your own apparatus in exchange for other goods, new or 2nd-hand. Submit your goods to us—immediate valuation, by return, free.—New or 2nd-hand apparatus supplied, balance, if any, accepted either in cash or on easy terms. Special Bargain List now ready. Call if possible.—City Sale and Exchange, 54, Lime St., London, E.C. [0696]

WANTED, immediately, for prompt cash, highest class photographic apparatus; really good offers made, with immediate settlements. Forward your goods; offers free. Call if possible.—City Sale and Exchange, 54, Lime St., London, E.C. [0697]

APPARATUS WANTED.

WANTED for cash, high-class Reflex cameras, Soho, Adams, Minex, Newman and Guardia, Goerz, or other makes; immediate settlement on acceptance of offer.—R. Green, 81, Aldersgate St., E.C. [0690]

EXCHANGES—If you have a camera to sell or exchange, call or write to the Pioneers of Exchanging; you are assured of courteous and fair treatment by our 22 years' reputation.—City Sale and Exchange, 81, Aldersgate St., E.C. [0691]

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OPENING for Smart Photographer.—Old-established photographic business premises to let at Grove, lock-up shop, with studio, centrally situated on main street; rent £25 per annum; camera, apparatus, and furniture taken at valuation.—Apply, G. E. Bolshaw, 106, Lord St., Southport. [0658]

PHOTO Lantern and Gramophone Dealer's, every convenience, old-established, good central position near London.—Box L7,522, Photography and Focus Offices, 20, Tudor St., E.C. [0684]

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ARE You Satisfied to pay money away as rent year after year when you could use the same money to buy the house?—Apply (mentioning this journal) for particulars, which will be sent post free, to W. W. Benham, 246, Bishopsgate, London, E.C. [0365]

CYCLES, lady's and gentleman's, highest grade, Model de Luxe, new this year, latest improvements, 3-speed B.S.A. gears, accessories, gear cases, perfect condition; reason explained; approval willingly; sacrifice, £4/4 each.—3, Aubert Park, Highbury Barn, London, N. [0513]

£ CASH AND THE CAMERA. £

You may be anxious to turn your old Camera and Apparatus into money. If so it is impossible to do better than advertise in "Photography and Focus," which is the recognized medium for all "Want" advertisements.

All you have to do is to fill in the form below, enclose in envelope with 1/- in Stamps or P.O. and Stamps, and **ADDRESS** to: **SMALL ADVT. DEPT., "PHOTOGRAPHY AND FOCUS," 20, TUDOR STREET, LONDON, E.C.**

IF MORE THAN 16 WORDS, SEND 6d. EXTRA FOR EVERY 8 WORDS OR ANY PORTION THEREOF.

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THE £1000 PRIZE

will most probably be won by the competitor who can send in a series of photographs illustrating whole-hearted enjoyment of holidays. *The Amateur Photographer*, of June 10th, says: "Never take any subject if you can buy a picture postcard of it." Since this will confine you more or less to photographs of persons enjoying themselves, it is essential that they be unconscious of the camera. To secure this end you must use a

BUSCH BIS-TELAR LENS

for you can thereby stand two or three times further away from any subject than would be necessary with your present lens, securing subjects you would never get if you had to be near! Persons enjoying themselves! Think of the unlimited possibilities—so long as you can keep far enough away. The **Busch Bis-Telar** lens can be fitted interchangeably with your present lens; its cost is quite moderate—from 33 - upwards. You are less than half equipped for the contest without a **Bis-Telar**. If you are to win the £1000 you must expect to spend a pound or two upon EFFICIENT equipment. Write for particulars now, and do not delay to have your camera fitted with a **Bis-Telar**.

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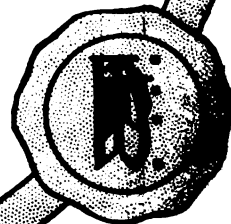
Gives that delicacy of gradation which makes your pictures distinctive. The exquisite modelling of tones, the freedom from fog, the fineness of the grain, the delightful blending of SPEED with QUALITY, and the generous latitude in exposure and development will convince you that the 'XTRA SPEEDY is the Plate for ALL high-speed photography. Stocked by ALL Dealers.

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PAGET PRIZE PLATE CO., Ltd., Watford, England.

THE

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Art Supplement

See pages xxi., xxii., xxiii., and xxiv.

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THE IDEAL PRINTING MEDIUM

SO SIMPLE



The Aldis design stands pre-eminent to-day because it secures the best results with the simplest means. The three simple lenses used are combined to form a doublet without air spaces, giving clean, crisp negatives abounding in fine detail. The simplicity of the design is obvious; if you doubt the results, write to us for a lens on approval, and see for yourself. Our booklet, all about the Aldis lens, post free from:—

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Photographic Scraps, the Ilford Journal, published on the 1st of each month continuously since September, 1889, is exclusively devoted to photographic subjects, and numbers many of the leading writers of the day among its contributors. It can be obtained free from any dealer in photographic goods, or free by post direct from ILFORD, Limited, Ilford, London, E., for 12 months for 6d.

Photographic Scraps is **not** a trade-circular.

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UNDER-EXPOSURE IMPOSSIBLE

Plates which cannot be over-exposed are very acceptable—up to a point. But the photographer knows that over-exposure is easily the lesser of the wrong exposure evils, and directs his efforts towards the elimination of under-exposure, with its much greater disappointments.

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The BEST and MOST UNIVERSAL.

F/4.5; F/5.6; F/6.3; F/8; F/8.

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New F/4.5 Series

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with this large Aperture
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"Homocentrics"—

EQUAL SPHERICAL
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EXQUISITE DEFINITION,
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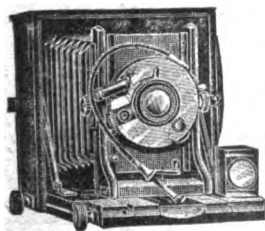
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Giving critical definition at full aperture.
Telephotography with focal-plane shutter exposures.
Large image at short camera extension.
An ideal lens for sporting events. Very suitable for portraiture.
The new Ross' "Telecentric" lens gives a universally flat
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of Improved Hand and Stand Type. All the usual movements
and some New ones: Revolving Back, Rising Front 2½ inches,
novel Wide-angle Movement, with separate Racked Focussing,
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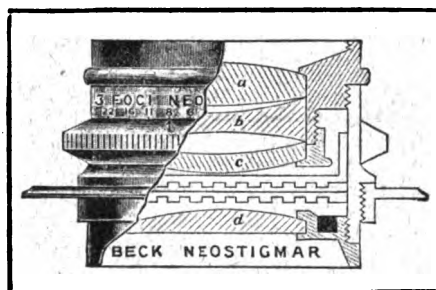
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The Popular



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The reason why you should select a NEOSTIGMAR LENS in preference to any other is that it possesses all the qualities of the highest priced anastigmats, and can be purchased at the following prices—

Series III, f7.7, 3 foci	$\left\{ \begin{array}{l} \frac{1}{2}\text{-plate} \\ \frac{1}{2}\text{-plate} \end{array} \right.$	$\begin{array}{r} \text{£1 } 17 \text{ } 6 \\ 2 \text{ } 17 \text{ } 6 \end{array}$
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Series II, f6, 3 foci	$\left\{ \begin{array}{l} \frac{1}{2}\text{-plate} \\ \frac{1}{2}\text{-plate} \end{array} \right.$	$\begin{array}{r} 2 \text{ } 10 \text{ } 0 \\ 3 \text{ } 7 \text{ } 6 \end{array}$
Series IIN, f6, non-convertible ..	$\left\{ \begin{array}{l} \frac{1}{2}\text{-plate} \\ \frac{1}{2}\text{-plate} \end{array} \right.$	$\begin{array}{r} 2 \text{ } 0 \text{ } 0 \\ 2 \text{ } 17 \text{ } 6 \end{array}$

The universal popularity of the lens proves its excellent qualities.

Another point for consideration is that you can exchange your Beck Symmetrical or Double Aplanat for a NEOSTIGMAR at a very small cost.

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R.R. Lens working at F/8 in sunk focussing mount.

EVERSET SHUTTER giving time and instantaneous exposures.

SPECIAL FOCUSING DEVICE invaluable to the operator.

ANY STANDARD SPOOL giving 2½ x 2½ in. pictures can be used. Loads for Six Exposures.

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THE IDEAL CAMERA FOR HIGH SPEED WORK, PRESS, MARINE AND SPORTING PHOTOGRAPHY, AND ALL ADVERSE CONDITIONS OF LIGHTING.

A quarter-plate folding Camera of the highest class, automatically opening to infinity by means of German silver struts, securing perfect rigidity between the lens panel and screen. Direct vision view finder, rising front both ways. Exposures up to 1000th part of a second. The camera is well finished and presents an elegant appearance. It is supplied with three double plate holders of black ebonized wood and aluminium fittings.

Model A with	BUSCH OMNAR ANASTIGMAT	£9-15-0
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" F "	" BISTELAR "	£10-0-0

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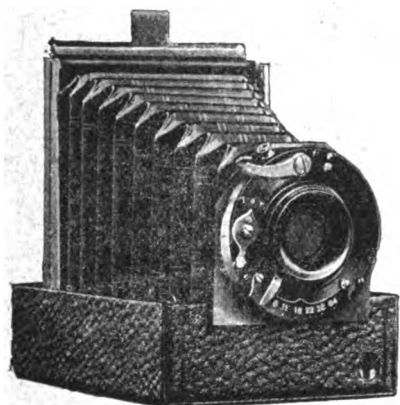
will most probably be won by the competitor who can send in a series of photographs illustrating whole-hearted enjoyment of holidays. *The Amateur Photographer*, of June 10th, says: "Never take any subject if you can buy a picture postcard of it." Since this will confine you more or less to photographs of persons enjoying themselves, it is essential that they be unconscious of the camera. To secure this end you must use a

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for you can thereby stand two or three times further away from any subject than would be necessary with your present lens, securing subjects you would never get if you had to be near! Persons enjoying themselves! Think of the unlimited possibilities—so long as you can keep far enough away. The **Busch Bis-Telar** lens can be fitted interchangeably with your present lens; its cost is quite moderate—from 33/- upwards. You are less than half equipped for the contest without a **Bis-Telar**. If you are to win the £1000 you must expect to spend a pound or two upon **EFFICIENT** equipment. Write for particulars now, and do not delay to have your camera fitted with a **Bis-Telar**.

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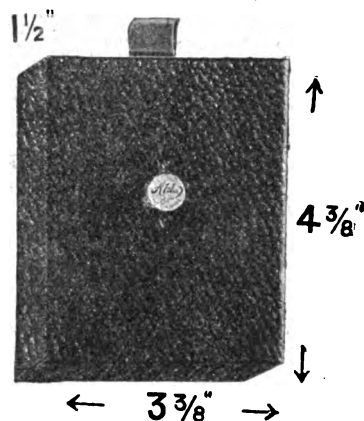
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WEIGHT OF CAMERA
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FITTED WITH LENS, IRIS DIAPHRAGM, TIME, BULB AND INSTANTANEOUS SHUTTER, VIEW FINDER, FOCUSSING SCALE, AND ONE DARK SLIDE.

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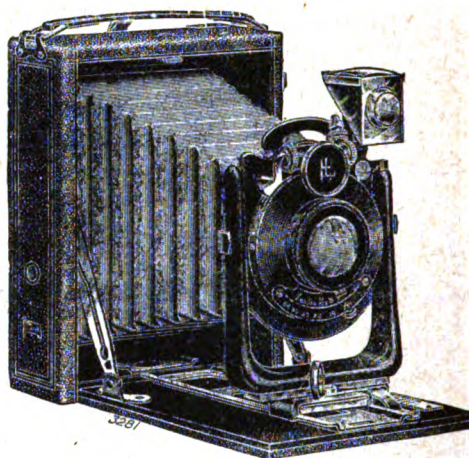
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of simplicity as well
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The briefest examination of a "Folding Klito" will convince the amateur on this point—for absolute simplicity in use it is supreme. There is not a single movement that need cause the slightest hesitation, even to the beginner in Photography.

Should the advanced worker require a model of the highest efficiency, without paying too much for it, an inspection of the 1912 models will re-pay him. The fine design and construction, the firmness obtained by the "stirrup" shaped aluminium front, the nickelled fittings, and the excellent finish given by the morocco-grained leatherette covering, puts the "Folding Klito" on a par with many more costly models.

A distinctive note in the "Folding Klito" is its compact character. It is only 2½ inches thick, and 5½ inches high, making it quite pocketable. This, coupled with reliable working, makes the "Folding Klito" worthy of every camera buyer's consideration.

No. 00 "Folding Klito," complete
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Lens and two dark slides,
30/-

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And at GLASGOW.



Three Lenses in One.

The new Series IV. $f/6.3$ Carfac gives good definition at full aperture all over the plate.

It is particularly suitable for hand cameras of all types—film, plate, reflex, and focal-plane. The simple efficient design of four glasses permits optical aberrations to be more fully corrected than is possible in three lens combinations.

Besides, the back combination of longer focal length is available for use alone on quite short extension cameras. In $\frac{1}{4}$ -plate size it requires only about $2\frac{1}{2}$ in. more extension.

The front alone gives pictures three times the usual size.

Why not see it at our showrooms at 25, Newman Street, Oxford Street?

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British Made.



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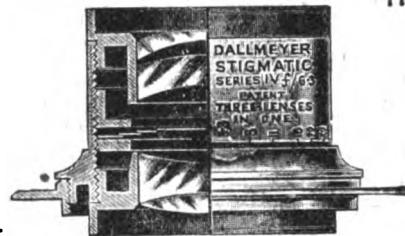
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27. One Show's $\frac{1}{4}$ -plate Folding Xlt Camera, complete with extension back, six double dark slides, Ross-Goerz anastigmat lens, and leather case, second-hand; usual price, £12 12s.; accept £8 6s.
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31. One $\frac{1}{4}$ -plate Folding Hand or Stand Camera, made in walnut, very light and portable, complete with three double dark slides, pneumatic shutter, and Beck symmetrical lens; usual price, £6 6s.; accept £6 0s.
32. One $\frac{1}{4}$ -plate Minimum Carbine Folding Film Camera, Kollos shutter, Beck symmetrical lens, quite new; usual price, £4 10s.; accept £7 0s.
33. One No. 2 Optimus Ubique Hand Camera, with three double dark slides, fitted with swing-back and rising front, automatic shutter and Optimus rapid rectilinear lens, only slightly shop-soiled; usual price, £4 15s.; accept £3 0s.
34. One Goerz Anschütz Folding Focal Plane Hand Camera, fitted with Dagor lens $f/6.8$, six double plate holders, roll-holder for films, and leather case; usual price, £15 15s.; accept £7.
35. One $\frac{1}{4}$ -plate Butcher's Ralli Reflex Camera, single extension model, three double dark slides, without lens; list price, £6 6s.; accept £3 10s.

See.

36. One $\frac{1}{4}$ -plate Gamago Focal Plane Folding Camera, best make, shutter speeded up to 1-1000th part of sec., complete with three double dark slides, no lens; accept £9 6s.
37. One No. 7 Folding Kltto Camera, complete in case, with eight metal slides, second-hand; usual price, £3 19s. 6d.; accept £5 0s.
38. One No. 3 Superb Roll Film or Plate Camera, $\frac{1}{4}$ -plate size, double extension by rack and pinion, mechanical rising front and cross movement, rapid aplanat lens, Bausch and Lomb new pattern Automat shutter, new; usual price, £4 12s. 6d.; accept £3.
39. Twenty-seven new Dandy Cam Cameras, manipulated entirely in daylight, complete photos produced in five minutes, shop-soiled only; usual price, 7'6; accept 8'11.
40. One $\frac{1}{4}$ -plate Plane-reflex, by Lancaster, focal plane shutter, giving speeds from 1-10th to 1-1000th part of a sec., fitted with Goerz Series 1.2 double anastigmat lens, $f/6.8$ aperture, in sunk mount, complete in case with six double dark slides, and leather case, second-hand; usual price, £13 15s. 6d.; accept £5 17s. 6d.
41. One $3\frac{1}{2} \times 2\frac{1}{4}$ Minimum Palmes Focal Plane Camera, by Zeiss, fitted with Zeiss Tessar $f/6.3$ anastigmat lens, complete in leather case, with three double dark slides, almost new; usual price, £13 6s.; accept £8 8s.
42. One $\frac{1}{4}$ -plate Best Quality Field Camera, made throughout of solid mahogany and solid brass fittings, double extension and all usual movements, fitted with latest pattern Kollos shutter and anastigmat lens $f/7.7$, one dark slide, and ash tripod; usual price, £10 10s.; accept £4 15s.

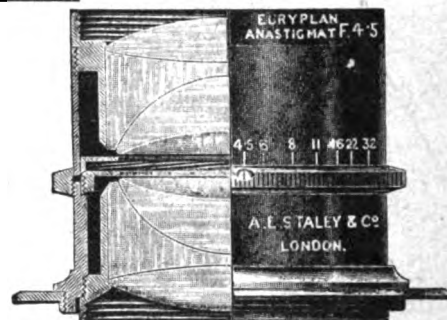
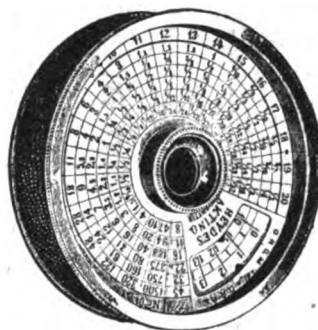
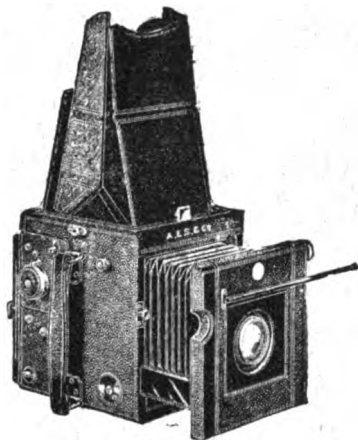
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THE "EURYPLAN" LENSES.
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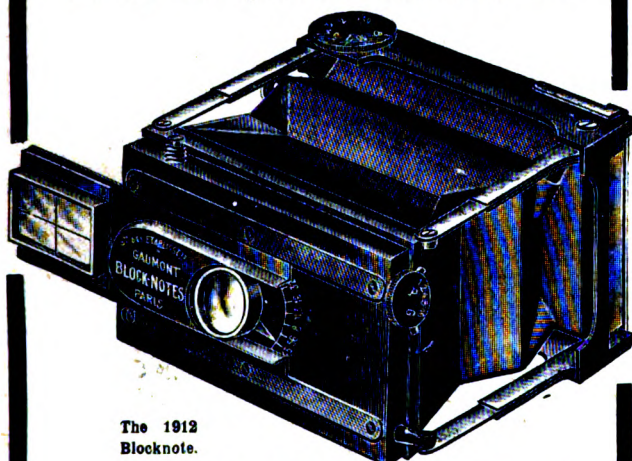
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And the following is an extract from a letter just sent spontaneously from one of his customers to a dealer in Leeds, who forwarded it to us:—

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PHOTOGRAPHY. JULY 16TH, 1912.

PHOTOGRAPHY AND FOCUS

*Edited by
R. Child Bayley* *Published
Weekly for every
Camera User.*

SUMMER HOLIDAY NUMBER





GATHERING BUTTERCUPS.

BY THOS. BLETCHER.



HOLIDAY WORK: *the most important advice of all: never experiment when pictures are wanted: wholesale failures and how to avoid them.*

THE holiday season is upon us, and this special issue of *Photography and Focus* is concentrated upon the subject of the camera as a recorder of holidays. We have sought out as the writer of each article a specialist in the photography with which he deals, or else one who has a wide experience of holidays of the particular type of which he tells; and the result is a number of a photographic journal of a type which is quite unique. It should help its readers to draw additional pleasure from their holidays, whatever form those holidays may take.

While in each section of the subject which is treated in this issue will be found such photographic information as applies to it, there are certain broad general observations which apply to all kinds of holiday photography, and so are best dealt with here.

There is one piece of advice which we have often given, but which we must repeat here, and must repeat it in the most prominent place of all, and that is to get and learn to use an exposure meter. There is only one way by which the amateur can rely upon reasonably correct exposures when working under unfamiliar conditions, and that is by using a meter and relying upon it. He can then go to Spitzbergen or Timbuctoo, to Margate or Mont Blanc, confident that he will not fail in the matter of exposures, at least from not appreciating the true value of the light. Exposure tables are better than nothing, but the meter, in which the strength of the light is actually measured, is far superior to any tables.

No greater mistake can be made in preparing for a photographic holiday than in choosing some different make or brand of plate for the purpose in place of that to which the worker is accustomed. He may say that his knowledge of photography is so small that his familiarity with some one type of plate can be ignored; but this is certainly a mistake. However

little work he may have done, at least he knows something more about the type of plate he has been using than he does about those he has not used. It is undoubtedly one of the advantages of roll film that there are so very few makes that the temptation to chop and change about amongst them to the detriment of one's work hardly exists at all.

The old hand at photography is usually not satisfied to stick to the make of plates which he knows; he goes further, and takes care that when he takes a number of boxes away with him that they shall all be freshly obtained from the makers and all of one batch number. Any dealer will arrange this for a customer, and it is certainly a good thing to do. An extra box should be obtained, and a test made with these before starting, working as closely as possible on the lines likely to be followed while away.

The rule as to using the plates to which one is accustomed applies to other things also. Nothing should be taken without first trying it and familiarising oneself with it. The disappointment and loss that have followed from trying experiments on a holiday, instead of getting all such things over before starting, are enormous. We are constantly hearing of cases in which the desire of the amateur to do as well as he possibly could during

a tour has led him to replace some not very suitable piece of apparatus that he *did* know with some more perfect one that he did *not* know, getting, as a result, a worse instead of a better series of pictures.

The extreme case is seen when a camera is bought for the first time and taken straight away in the hope of getting photographs during the holiday, instead of getting it a month or two beforehand so as to learn a little about its use before the question of the results with it becomes important.

However skilful and experienced the worker, he will meet with some individual failures; but the more careful and practised he is the fewer will these be.

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The great thing to guard against in holiday work, where the development of the exposures may be postponed for some weeks, is wholesale failure, some insidious defect which makes all the trouble that has been taken wasted.

We have had three such experiences in the past, and may point them out as warnings. In one case a magazine with a leather bag at the top was in use, and the bag had been punctured by the sharp corner of a plate. The result was that almost every plate was completely spoilt by light fog, never suspected until development was put in hand on our return. The second was from a batch of bad plates, not a single good negative resulting from a Continental trip. This might have been prevented altogether by a few trials of the batch before starting. The third was a more subtle trouble altogether. The two combinations of a symmetrical anastigmat were removed from the mount before starting, and when replaced were changed over, *i.e.*, the back lens was screwed in the front and *vice versa*. The lens worked as well as ever, but its back focus was slightly altered, sufficiently so to make the focussing scale altogether wrong. This was only discovered by accident, after a number of plates had been exposed on subjects that could not be taken again.

One often hears of parallel cases, of shutters that "click" but do not open, of packing or other material in the camera, entirely blocking up the lens, and so on. These are not mentioned to dishearten the photographer, but to put him on the *qui vive*, that he may leave no stone unturned to prevent anything like *wholesale* failure, and at the same time may bring down his chances of *retail* failure also towards the irreducible minimum. R.C.B.



THE many new readers into whose hands this week's issue of *Photography and Focus* will fall are asked to note that, while it may be typical of the way in which the paper is made to appeal to the interest of the great body of amateur photographers, several of the most valuable of our regular features are crowded out by the special holiday articles. "Practical Paragraphs," "Lessons for Beginners," and a section given up to useful hints and tips for everyday work are held over. Next week these will be given, together with a further number of "Half Holidays with the Camera," and the first of a series of interviews with an old photographic hand under the name of "Systematic Samuel," which will be found to be full of helpful suggestions.

For Photographic Purposes.

A member of the Pharmaceutical Society in a letter just to hand observes, "I am sure it would be useful and prevent a lot of disappointment and wondering 'Why on earth the solution won't act,' if in buying

chemicals amateurs would always state that they are for photographic purposes, and indicate also for what process." There is no doubt that he is right. We would add the further caution to avoid buying chemicals for photography from chemists who do not specially cater for photographers. It is an excellent thing for the seller of photographic chemicals to have had a chemist's training, but unless he also knows something of photography and photographic literature, the chemist's training may prove a snare. A glaring case of the kind was brought to our attention quite recently, when a chemist supplied a strong solution of caustic soda in execution of an order for "sulphite lye" for autochrome work. Needless to say, the solution proved useless, but not until considerable expense for spoilt autochrome plates had been incurred.

The "Daily Mail" £1,000 Prize.

When the "Daily Mail" made its magnificent offer of a prize of a thousand pounds for a photographic holiday record, it seemed to us as if it were the one thing needed to give a fillip to the photographic industry, and *Photography and Focus* at once took the lead in advocating its whole-hearted support. The "Mail's" wonderful capacity for arousing interest in its enterprises seemed to promise a boom at least as great as that in sweet peas last year. At the present moment there is a very widespread impression that the scheme has fallen flat, and that impression is one which it behoves everyone interested in photography to remove. It is not too late for the competition to arouse the interest that was anticipated at the first, but to accomplish this something definite must be done. For one thing, the "Daily Mail" itself must manifest more interest and belief in its own scheme. At the moment of writing several days have gone by without the slightest allusion to the competition in its editorial columns, and this marked silence, so completely out of harmony with the usual attitude of the paper, which has reduced "booming" to a science, is a matter of general comment.

Uneven Density in Negatives.

The "Topic of the Week" on dark bands down the centre of prints has aroused considerable attention, and has brought us a large quantity of correspondence. One case, which is given by Mr. G. R. Marsh, of Twyford, in a recent letter, is worth special reference. That gentleman writes, "I have had the same trouble, due, in my case, to a totally different cause. At one time I used a pendulum rocker during development, and frequently found a light band down the centre of the negative. I found this was caused by allowing the dish to rock always in the same direction, so that the plate had less developer in the centre than at the ends. When the dish was rocked by hand it never happened." That this is so, our own experience acquired many years ago, when dish-rocking apparatus was much more generally used than it is to-day, fully bears out, and those, therefore, who use mechanical appliances for keeping the developer in motion will do well to note that it is important that the direction of the rocking should be changed from time to time.

Win the £1000 prize with a Kodak

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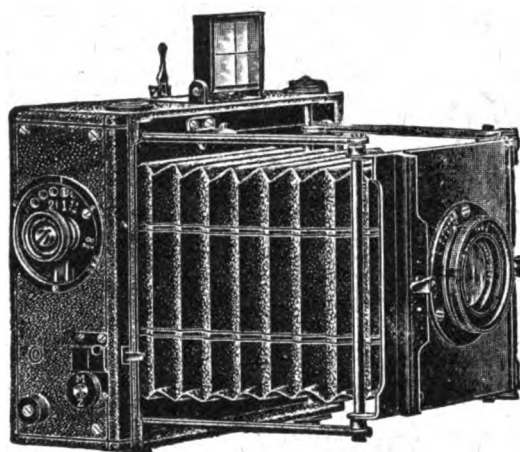
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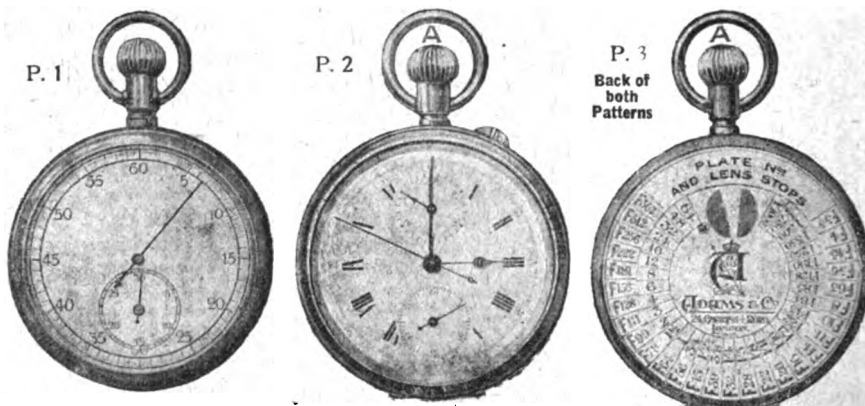


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A Yachting Holiday

THE pleasures of a yachting holiday are plain enough to anyone who has ever had the opportunity of a cruise, and there is no form of amusement in which the camera is more desirable. The conditions are very favourable for instantaneous work. Whereas with most hand

camera photography under-exposure is always the danger, at sea it is over-exposure that is to be feared. Even the shadows of near objects on deck have a lot of light reflected into them.

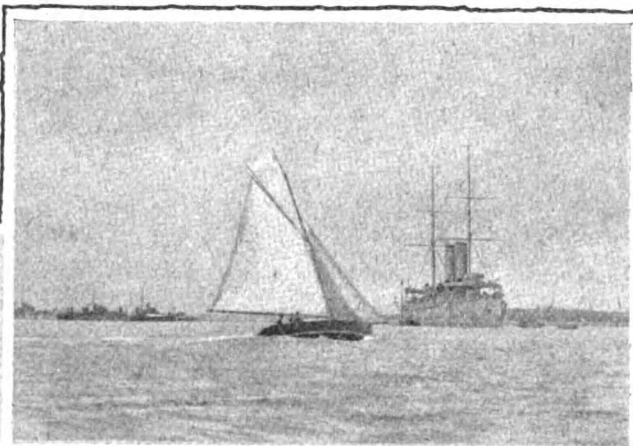
As an example of the opportunities that arise, the following sketch of the subjects taken on the first day of an actual cruise may be given. The first snapshot, naturally, was of the lady member of the crew rowing off to the yacht (see page 41). Then, after getting under way, a group on deck was taken. After a sail of some six miles a snap-shot at a passing yacht with a cruiser in the background made an interesting picture, followed by a number of exposures as we passed through a crowded anchorage, with barges, fishing boats, and a grimy but picturesque sailing collier. Just outside the harbour we met a fleet of shrimpers coming in,

and later two smacks with their trawls down, on the Waller off Clacton, while off Colne Point a navy tug on speed trials passed us.

Thus each day one can look for a range of interesting pictures. In my own case, I keep a log of every cruise, and each photograph taken is noted down therein at the time, so that on my return the log can be rewritten and illustrated with the photographs, each cruise forming the subject of a separate book.

Plate-changing is a very easy matter. By covering the light on the fore-hatch, the fore-castle will make quite a good dark room. Even developing can be done in it, although the quantity of this kind of work that can be carried out on board is necessarily limited, because one has to economise in the use of fresh water. This is carried in tanks, the capacity of the tanks being necessarily proportionate to the size of the boat. I have found that it is quite safe to cover a plate and leave it to develop; the motion of the boat keeps the developer always moving.

For yachting work, the camera should in all cases be small in bulk and light. Often it will happen that one hand



only is at liberty to work it, in which case, of course, a sling strap round the neck is a necessity. The greatest percentage of successful pictures would certainly be obtained by using a camera not larger than quarter-plate, and having a lens of two foci—the combination for pictures on the boat itself, and the back lens for passing craft.

I have used cameras when yachting, varying from a 5 × 4 reflex to a No. 1 Brownie, and have come to the conclusion that the most generally useful form of apparatus for all weathers is a 3½ × 2½ folding camera, with a waterproof case to protect it when not in use. The camera should always be wiped over most carefully after use, as salt water quickly ruins both the leather and the plated parts.

The best picture of a yacht, from a yachtman's point of view, is invariably that taken from the lee side when close hauled or with wind abeam, as then the curves of both the boat and its sails are much more graceful, whereas a yacht photographed from the windward side, heeling to a breeze, generally appears to have a hump amidships, which the sailorman views with disgust.

It is possible to take a picture of one's own yacht under way, by getting into the dinghey and making fast a long warp to the forward thwart. Making fast the inboard end on the main shrouds, letting the yacht tow her, the dinghey will sheer out and tow parallel with the yacht at a distance dependent on the rope.—R. H. CHENNEL.

Holiday on the Car



MOTORING is a hobby in itself, and one which, it must be confessed, does not lend itself to combination with photography. So long as one is an enthusiastic motorist, the camera will be given a very secondary place. The pleasure of swift and easy motion is not to be interfered with by frequent stoppages for picture-making; so that, while the vast majority of touring cars carry cameras amongst the other baggage, those cameras are not used very frequently. One cannot travel and photograph at the same time, as on a steamer.

But a time comes with most when the car no longer is an end in itself, but merely a supremely easy and com-

fortable means of travel; and then the camera, as an ideal travelling companion, once more takes a prominent place. Or the photographer may not himself be the fortunate owner of a car, but one of a motoring party; and then he will be keen to combine the two, and to form a picture record of the tour. The following suggestions from one who has done a good deal of photography while motor touring may be found helpful.

The weight of luggage on a car is not a thing that it is often necessary to consider (a few pounds more or less are not important), but bulk is more frequently a thing to study. All will depend upon the accommodation of the particular vehicle and the number of the party. The writer has been one of four on a small car, where a suit case represented the maximum allowance of each, and where his gross and a half of quarter-plates were only accepted under protest, and had to travel in parcels in the boot along with tools, oilcans, spanners, and spare petrol. On the other hand, he has been one of two in a large car with the whole of the tonneau as well as the regular luggage-carriers available for baggage. So that circumstances alter cases, and no regular rules can be laid down as to the selection of apparatus.

It will be noticed that "plates" were mentioned in the last paragraph. There seems to be no reason why they should not be used by those who prefer them. It has been said that the incessant vibration gives rise to dust with them, from which the users of roll film are free; but a set of nega-

tives made on plates during a trip from London to the Mediterranean and back show no unusual dust spots.

The advantages of roll film, the daylight changing not merely making the photographer independent of strange dark rooms, but also free from the trouble of plate changing at night, when the rapid motion in the fresh air all day, followed by a more or less elaborate and heavy meal, make such a task a burden, all combine to render a folding roll film camera the type which, when one is quite free to choose, is to be recommended.


The apparatus to take on a motor trip will certainly be carried in the car, ready for use, and not stowed away with the baggage. For this reason, it is most important to have it in a good strong leather case to protect it from injury. It is surprising what a lot of knocking about things get during a long trip. The camera, unless it is a very portable one which will go in one of the pockets, generally has to travel on the floor, amongst other small cases and the travellers' feet. The case ought also to be provided with a spring lock—a thing that is a necessity when stopping at hotels, etc., or when the camera has to be left at cloak rooms.

The stoppage of a car in a town or village is always the signal for a crowd to collect, and attempts to photograph without the presence of a number of people staring into the camera are sure to fail. The early morning hours, before a start is made, and the luncheon interval are, therefore, opportunities for photography which should be eagerly seized, as they will be the most favourable.

R. CHILDS BAYLEY.



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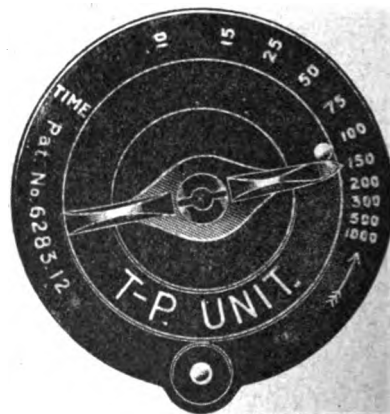
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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

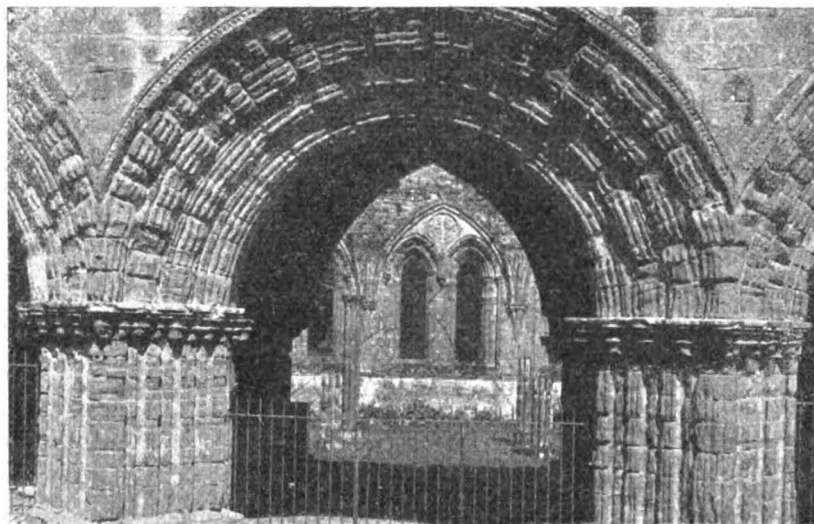
*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which alone prints are criticised will be found each week under the heading "Queries and Replies."

UNDER-EXPOSURE I once ventured to describe in these columns as a sin. It is the besetting sin of the tyro and the experienced worker alike. For we have all of us fallen victims to the hand camera habit; and that means to the shutter habit. Now in these islands, whatever may be the case in southern climes (though, to be sure, under-exposed pictures reach me from the tropics), it is not once in a thousand days of summer that a faster snap than a fiftieth is "correct" by the actinometer, except perhaps at the seashore.

It is fair to say that, roundly and broadly, a tenth of a second would turn out, were we to strike a statistical average, to be the common exposure for the ordinary outdoor photograph of summer, taken between 9 a.m. and 3 p.m. with a lens working at f/8 and what is called a fast plate or film. Seldom, indeed, is such an exposure the average one in actual practice.

The methodical side of the business is frequently treated in articles in other parts of this journal, and I will not labour it now. What I desire to emphasise is that this all but universal



An Arch.

By Frank G. Gunstone.

sin of under-exposure has to be paid for, like other sins.

Does under-exposure really matter, when, as so often happens, thanks to lightning emulsions, the result is printable? It does. The sin has been

committed—the sin against the materials and the process. The punishment follows inevitably; and he who passes it off with the remark that after all it is of but secondary consequence will never be the first-rate technician, let alone the conscientious artist.

Let us select a typical example of the sort of thing I mean—the sort of thing which is characteristic of nine out of ten of the prints entered for the Beginners' Competition. "In the Merry Month of May" is a good (or should I say a bad?) case in point.

"In the Merry Month of May" has, to begin with, failed to retain the very essence of its charm in consequence of the sin of under-exposure. It is neither May-like nor merry, judged by the standard of anybody who has the vaguest idea of what these words mean, and an accurately observant eye for nature. It is true that there are lambs on the knoll; and there are shadows which indicate sunshine, and there is foliage which, at any rate on the tree to the right, may pass muster as spring-like in texture, if not in tone. But the dark-



In the Merry Month of May.

By Hugh McAllister.

ness, the stodginess of it all! Why, the central patch of shade, in the original print, would not have been so detail-less in mid-winter; in May it is an outrage.

This is what under-exposure has done for a delightful and promising subject: it has debased its lights and shades into greys and mud. Technically it has ruined the work, artistically it has killed its spirit.

And was under-exposure one atom excusable? I cannot see it. Sheep are not swiftly-moving animals; and in any case these sheep are not taken close up. The slowest speed of this worker's shutter would surely have caught the sheep satisfactorily, and would have made all the difference in the world to the vitality of their setting.

It occurs to me that the photographer might proffer two excuses. He might say that his shutter works no slower than this. Or he might say that the under-exposure is due to the fact that he felt it incumbent on him to use an ortho screen to render the spring hues of the leaves.

The answer to the first is that if his shutter works no slower than this he must either make it work slower (if such a thing is possible; it very seldom is) or else buy a new shutter. There is no alternative whatsoever.

The answer to the second is that correct exposure always ranks before any other consideration. The use of an orthochromatic plate and light-filter, desirable as it is in all serious photography, is as nought compared with correct exposure.

Furthermore, one may whisper the comment that the difference between an ortho rendering of this subject and a non-ortho would have been uncom-

exaggerated in brilliancy. I choose an example of this style of thing in "An Arch." Let us grant that "An Arch" is harsh and that this harshness causes the stonework to stand out with a kind of stereoscopic distinctness which it might otherwise have lacked. And let us admit that this virtue, if it be a virtue, is traceable to under-exposure. Is that an argument for under-exposure? Has under-exposure for once escaped its punishment?

I do not think it has. While no brilliancy of detail would have been lost by full exposure, a great deal of other beauty would have been gained. There is no reason, for instance, why we should not get some inkling of cool detail in that needle-paper-black shadow under the archway, both on the ground and under the curve above. Accepting this work at its lowest, as a mere attempt to register precise facts, we can only assert that it has not registered those precise facts with the perfection which photography could have achieved.

This arch, fully exposed, with detail or a suggestion of it in every shadow, might still have looked dazzlingly brilliant in the outcome; not a scrap of its sunniness omitted.

"Reflections" is another sad case of the under-exposure sin—punished, as always, by the Nemesis which automatically descends upon him who maltreats scientific materials and the forces of Nature.

And to what end? Is there one single merit gained, in this work, by the fact that the photographer has given his plate an insufficient exposure? Not one! No alleged brilliancy, even; for any spark of it which the far too high-keyed water surfaces may have presented is quenched by the ink of the unlit portions.

One imagines the original of this scene full of colour and light: under-exposure has extracted any remotest hint of colour-fulness and made the lighting so dull, so crude, as to be unbelievable. It is useless to try to get an effect of light by mere extremes of contrast. Unless there is glow in the picture, and unless this is accompanied by transparency of shadows, there will be no credible lightness. Heavy shadows, detailless blacks against pure whites, do not spell lightness.

The light-suggesting pictures, the sunny pictures, are as often as not those which have no shadows darker than a light grey.

Mark, too, how under-exposure destroys perspective. The far off trees



Fishing Smack.

By G. Neame

towards the right of "Reflections" are exactly as dark as those on the island near us. Full exposure would have softly separated those planes. So too in "An Arch": the wall and window glimpsed through the arch are, to all intents and purposes, of the same tone value as the near pillars. Full exposure would have differentiated those tone values.

"A Fishing Smack returning to the Harbour at Ramsgate" is the title of a specimen of perhaps the most typical under-exposure which I daily receive. Here we have a silhouette, not unpleasing, and what is generally labelled a sunset sky. The latter we shall suppose is more or less correctly exposed: the boat and pier are grossly under-exposed.

But the result is pretty, say some; moreover, the sky is the prime motif, emphasised by the boat silhouetted against it.

To which I reply: Conceding all this, need the whole affair be quite so cruelly harsh? Would anything have been lost by—shall we call it?—a kinder exposure?

I venture to assert that the entire view would have glowed far more effectively, both sunset clouds and rippling sea would have been ever so much more beautiful and true, the smack and pier ever so much more dramatic and significant, if the exposure had been at least twice as long, maybe more. I will confess that, to be rigidly literal, both smack and pier would probably, even then, have been under exposed and virtually detailless. I have no wish to present myself as a stickler for the impossible. But if we must have under-exposure, let it be as small as is feasible. The nearer we approach to the correct exposure, the better (every time, whatever the subject) will our results be.



Reflections.

By Harry Fallon.

monly small: nothing, at any rate, to make a serious sacrifice for, or to take excessive risks to secure.

Perhaps some critic may tell me that the photography of architectural details often necessitates under-exposure, so that the carving, or what not, may be

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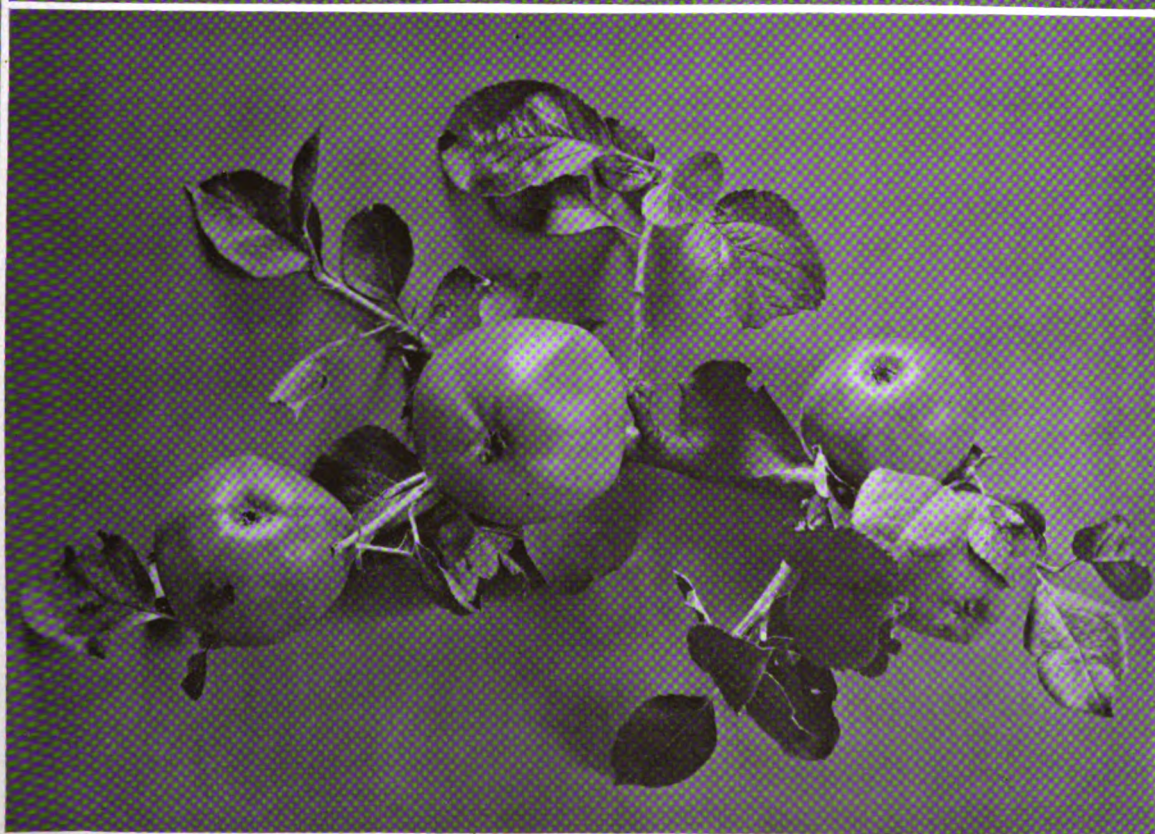
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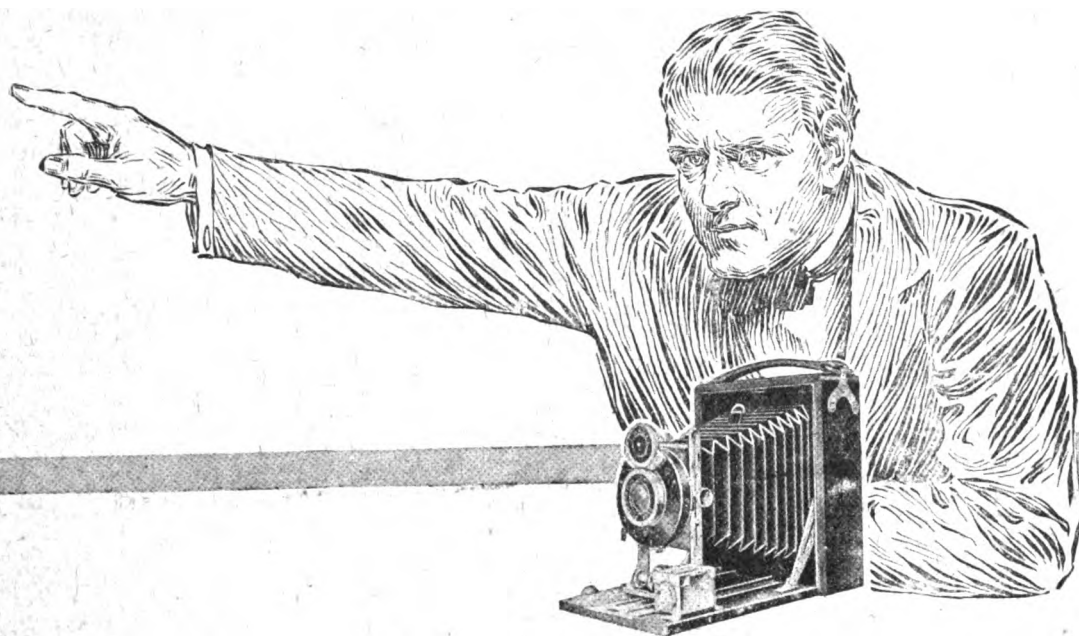
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A Holiday on Foot



GENERALLY speaking, walking is most enjoyable in hilly country. There is always more variety in the scenery, and one gets "far-flung" views over the surrounding country. Such a district, for example, as the South Downs in Sussex. Here, in a fortnight, with never more than fifteen miles in a day, and that mostly on footpaths, one can enjoy much beautiful scenery and see

many objects of interest.

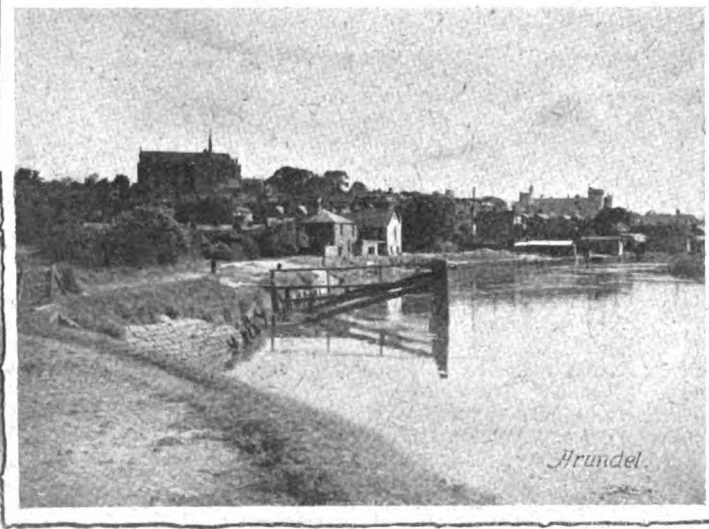
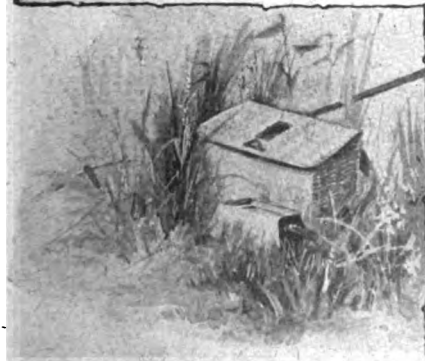
Photography on a walking tour, if it is not to be made too laborious, ought to be confined to the use of a small camera.

Comfortable clothing must be worn—Norfolk suit with capacious pockets, "cellular" linen shirt, and stout-soled boots, old enough to be well "broken-in." A little luxury, well worth the trouble of carrying, is a pair of flannel trousers, socks, and "gym." shoes, for changing into before the evening meal. Parcels post can be made use of for sending changes of linen ahead to post offices, addressed "to be called for," the same wrapping paper and string being used for the posting home of that which is discarded. Fresh films can be posted in the same way. Experience shows that even in many large towns film packs are not kept in stock, so that it is hopeless to expect to find them in the villages at which one stops when on a walking tour. The old-time walkers carry a knapsack, but the Continental

rucksack, which is now sold by the leading London stores, is better. The rucksack holds more and fits the shoulders better than does the ordinary knapsack.

A good map should be carried. The average countryman, if he does know the way to the next parish, certainly seldom seems able to direct a stranger. The Ordnance Survey maps, one inch to the mile, are the best for walking, as all the footpaths are shown on them.

A final caution. If you make any plans at all—and the more freedom you give yourself when walking the better—do not plan to walk too far during the first two or three days. Two villages that are only ten miles apart in actual distance can easily be made double the distance when one is photographing, and consequently exploring for the best view-points for the object photographed.—C.J.W.



A Holiday in a Tent.



from home customs. And I need hardly enlarge on the theme that the merit of any vagabonding is its forcible removal of the experimenter from grooves and from habits, bad or otherwise. *Change*: that is the prime ingredient in the ideal trip.

Secondly, the tent is stuffy. In hot sunny weather this is but too true. The interior of the best-ventilated tent becomes as stifling as an oven if the sun beats for any length of time on its roof. But it is plain that (1) the tent can be shifted into the shade of a wood during a spell of warmth, and (2) sunny weather is precisely the period at which no one wants to be *inside* the tent at all.

Our third objection to tenting is that it is not mobile enough. The tent, once pitched, is not so very easily rooted up and conveyed twenty miles away to another camp. This may be granted, although to be sure there is no reason whatever why a splendid tenting tour should not be arranged by the simple process of driving. Hire a trap, drive with tent and furniture to a suitable camping place. Dismiss the trap, and camp for two or three days. Hire another trap, put tent and stuff on board, and drive to another camping spot. Dismiss trap again. And so on.

Besides, are there not featherweight tents for bicyclists? They fold (as I can testify) into a packet about the size of one's parcel of sandwiches; and, if flimsy, they are weatherproof. But they are tourists' tents, not sojourners' ones.

My own idea of a tenting holiday is a more lazy one. Having found the ideal spot, I pitch the tent, and there stay for a week.

What is the ideal spot? That depends on temperament, as far as the view goes (personally I vote for a mountain view, but I know some who absolutely insist on being at the very edge of the sea). But certain other considerations are vital. The tent must be near water, drinkable. It must be sheltered from wind, and preferably near, if not under, tall trees (see the illustration on page 63). And, lastly, it should be within reasonable distance of a farm at which provisions may be bought.

Why not (the critic again asks) put up at the farm itself? Because the farm is never quite in the ideal position in which one has, owing to its mobility, been able to place the tent. Also, simple though the farm's life may be, the tent's is even simpler, not to mention cheaper.

The tent's cooking, if he be a mere male, will be done mostly on a spirit stove, and in somewhat sketchy fashion. It is well not to be too ambitious in menus or too conventional as to the notion of what meals should and should not consist. Myself a hopelessly bad cook, I arrange, I confess, to go daily to the farm for a "good round meal"—supper—each evening. My other meals are of the lightest.

It will be seen that, while there are arguments against a holiday in a tent, each one of them has automatically answered itself when we considered it.

P.Q.R.



The tent-dweller has perforce to become an amateur cook; most of his culinary operations are performed upon a spirit lamp.

PEOPLES sometimes ask me why I prefer to spend my holiday in a tent rather than in lodgings. Why be cramped in the tiny cell of canvas when one might be comfortable in a room at the farmhouse close by?

To which the answers are various. There still exist, of course, a certain number of individuals who remain sufficiently youthful to enjoy the adventure of tent life for its own sake, to savour its romance, to appreciate its palpable discomforts is an experience in itself enspiriting. Personally, I believe I began tenting in some such mood, and perhaps it has never wholly evaporated; but, now, I use a tent not primarily for sentimental reasons, but because quite cold-bloodedly and logically I prefer it to any other form of sojourning-place in the vacation.

Let us consider, first, the disadvantages.

The tent is, presumably, small. But a steamer cabin is small, and one finds, on a voyage, that mere spaciousness in one's apartment is not so vital a matter as one had supposed. Tent life induces a state of campaigning neatness and orderliness which is in itself to most folks a change

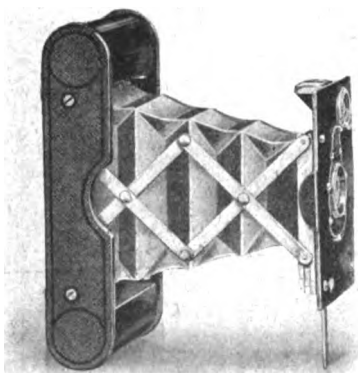
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3 1/2 x 2 1/2 COMPACT Folding Pocket Salex de Luxe, chromed finish throughout, cast magnesium U form front with rack and pinion, rise and cross motion, fitted Goerz Dagor double anastigmat lens f/6.8 in compound shutter, double rack and pinion focussing extension, infinity scale for back lens, three dark slides, and focussing screen, in neat wallet, condition equal to new : cost £10 10s. : **£7 15s.**

QUARTER-PLATE Folding Planex, most compact reflex camera made, fitted Cooke Series II. f/4.5 anastigmat in focussing mount, full size finder, revolving back, self-capping focal plane shutter, speeds from 1-10th to 1-100th part of a sec. and time, three double dark slides, new condition : cost £33 : **£18 5s.**

4 1/2 x 6 cm. VEST Pocket Selvia, fitted Carl Zeiss Tessar anastigmat f/6.3, compound shutter, twelve dark slides, film pack adapter, and other accessories : **£7.**

POSTCARD Latest Pattern Goerz Anschütz, focal plane shutter, speeded from 5 secs. to 1-100th sec., Goerz Color lens f/4.8, six slides, film pack adapter, extension back, Goerz Tele-negative lens, and 4X colour screen, splendid order : cost over £25 : **£17 5s.**

HALF-PLATE Thornton-Pickard Special Ruby, with triple extension, by rack and pinion, extra rack and pinion to wide-angle movement, Thornton-Pickard before lens time and instantaneous shutter, with speed indicator, Zeiss double Protar anastigmat lens, three double dark slides, tripod, and stiff tweed case : **£9 17s. 6d.**

5 x 4 ZEISS Palms, Unar lens f/5.5, three double dark slides, and leather case : **£9 17s. 6d.**

QUARTER-PLATE Soho Reflex, revolving back, Kershaw focal plane shutter, speeds 1-8th to 1-100th part of a sec., full size finder, Ross 5 1/2 in. Homocentric lens f/5.6, Reicka adapter, twelve envelopes, and changing box, also leather case : **£12 15s.**

WHOLE-PLATE Double Extension Solid Mahogany, by the Midland Camera Co., with all usual movements, three best quality double book-form dark slides, fitted Dallmeyer triple achromatic lens, and three-fold ash tripod : **£3 7s. 6d.**

WHOLE-PLATE Underwood Club Patent, with turntable, high rising front, swing and reversing back, wide-angle movement, and three double dark slides, never used : **£3 2s. 6d.**

QUARTER-PLATE Shew "Koixa," leather-covered model with rising and cross front, Goerz Syntor anastigmat lens f/6.8 in Koilos shutter, three feather-weight double dark slides, two finders, and leather case : **£6 17s. 6d.**

QUARTER-PLATE Voigtlander Daylight Loading Roll Film, double extension by rack and pinion, rising and cross front, fitted Aldis anastigmat lens f/6 in Unicum shutter, with speeds from 1 sec. to 1-100th part of a sec. : **£3 12s. 6d.**

QUARTER-PLATE Adams "Nattr," fitted Bausch and Lomb rapid rectilinear lens, brilliant finder, speeded shutter, focussing adjustment, and changing box for eight plates : **£1 6s. 9d.**

QUARTER-PLATE Pocket "Ray," very compact, with rapid rectilinear lens, time and instantaneous shutter, five dark slides, and waterproof case : **14/9.**

QUARTER-PLATE No. 3 Salex Roll Film, chromed finish throughout, fitted extra rapid aplanat lens in Iso shutter, double extension by rack and pinion, plate back, and three dark slides, with focussing screen : **£3 12s. 6d.**

QUARTER-PLATE Latest Pattern Carbine Roll Film, fitted Beck symmetrical lens in Lukos shutter, focussing screen, and one double dark slide : **£2 5s.**

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SPECIAL OFFER. Quarter-plate T.P. Model A Wafer Folding Pocket Hand and Stand, with focussing adjustment, ivory engraved distance scale, infinity catch, Beck rapid aplanat f/7.5 lens, T.P. shutter, speeds to 1-tooth sec. and 1 time, pneumatic release, double rising front, reversible brilliant view finder, spirit level, conical leather bellows, back hooded focussing screen, two slides, covered leather, bushed for tripod, guaranteed as brand new, a great bargain, and strongly recommended; listed and cost £2 15s.; **\$1 13s.**

GOERZ Vest Pocket Tenax, Dagor lens, twelve slides, rollholder, complete with purses and daylight enlarger; **\$11 7s. 0d.**

3½ x 2½ T.P. AUTO-UNIT Folding Pocket Focal Plane, Voigtlander f/5.4 Collinear lens, Unit self-capping shutter, bulb exposures to 5 sec., hooded screen, six slides, film pack adapter, and case; cost £10; **\$7 10s. 0d.**

HALF-PLATE N. and G. Special B, Zeiss Series VII. 1/7 three-foci Protar, iris mount, three slides, changing box for plates and films, colour screens, and other accessories; cost approximately £45; **\$17 7s. 0d.**

QUARTER-PLATE No. 2 Focal Plane Reflex, Gilmer f/6 convertible eury-scope lens, triple extension, reversing back, and three slides; **\$4 0s. 0d.**

QUARTER-PLATE No. 1 Planex Reflex, Blitz f/6.8 convertible double anastigmat lens, rack focussing, hooded screen, and three slides; **\$3 10s. 0d.**

5 x 4 and P.C. T.P. Triple Extension Ruby Reflex, f/6.8 Dagor lens, Unit self-capping shutter, bulb exposures to 5 sec., four bookform slides and case, practically new; **\$10 7s. 0d.**

P.C. LATEST Goerz Anschütz, Goerz f/4.8 Color lens, three slides, film pack adapter, and case; **\$13 11s. 0d.**

P.C. GOERZ Autofoc Tenax, Goerz f/6.8 Dagor lens for ordinary work and a Goerz f/6.8 Dagor for wide-angle work, compound shutter, complete set of colour screens, hooded focussing screen, twelve slides, and other accessories; **\$15 0s. 0d.**

5 x 4 REGULAR Sanderson, Zeiss Series VIIA. three-foci Protar, T.P. shutter, three slides, tripod, and case, as new; **\$12 13s. 0d.**

P.C. VOIGTLANDER Double Extension Roll Film, Voigtlander f/6.8 Collinear lens, Koilos shutter, six slides and case; **\$9 13s. 0d.**

QUARTER-PLATE British Ensign Roll (Film, Goerz f/6.8 lens, Unicum shutter, and case; **\$4 13s. 0d.**

QUARTER-PLATE Ensign Superb Roll Film, Goerz f/6.8 lens, Koilos shutter, plate back, screen, and six slides; **\$4 19s. 0d.**

SPECIALLY Constructed 1912 Exhibition Model Sinclair's Rex Panoram, Zeiss Series V. 1/16 Protar lens, compound shutter, and case, guaranteed as brand new; cost £13; **\$6 0s. 0d.**

P.C. T.P. ROYAL Ruby Reflex, Ross f/6.3 convertible Homocentric anastigmat lens, all possible movements, including swing front, hooded screen, and three slides; **\$10 0s. 0d.**

5 x 4 GOERZ Folding Focal Plane Reflex, Goerz f/4.8 Color lens, three slides, rollholder, and case, practically new; **\$10 19s.**

QUARTER-PLATE Adams' Videx Focal Plane Reflex, Goerz f/6.3 double anastigmat lens, film pack adapter, Mackenzie slide, six envelopes and case; **\$17 7s. 0d.**

QUARTER-PLATE No. 1 Klimax, Aldis Uno lens, Automat shutter, six slides, film pack adapter, and case, as new; **\$3 13s. 0d.**

QUARTER-PLATE and 9 x 12 cm. Voigtlander Spring Anschütz Pattern Collapsible Folding Focal Plane, Helier f/4.5 lens, self-capping shutter, three slides and case; **\$14 13s. 0d.**

QUARTER-PLATE Voigtlander Collapsible Focal Plane, Anschütz pattern, Collinear f/5.4 lens, three slides and case; **\$6 3s. 0d.**

5 x 4 ZEISS Minimum Palinos, f/4.5 Tessar lens, three slides, and film pack adapter; **\$11 3s. 0d.**

QUARTER-PLATE Goerz Anschütz, Goerz f/6.8 lens, model A F.P. shutter, bulb exposures to 5 sec., three slides and case; **\$7 19s. 0d.**

QUARTER-PLATE Voigtlander Triple Extension Folding Pocket, f/6.8 Collinear lens, Koilos shutter, six slides and case; **\$6 19s. 0d.**

QUARTER-PLATE Shaw Aluminum-bound Nit, Dallmeyer Series II. f/6 stigmatic lens, two slides, film pack adapter, rollholder, and case; cost £16; **\$5 19s. 0d.**

QUARTER-PLATE Exhibition Model Thornton-Pickard No. 2 Imperial Folding Pocket, Cooke f/6.5 stigmatic lens, Koilos shutter, hooded screen, and 2 slides; list £7; **\$5 19s. 0d.**

STEREO. Co.'s Vesca (Goerz Vest Pocket Tenax), Dagor lens, six slides, film pack adapter, rollholder, and case; **\$8 5s. 0d.**; cost nearly double.

P.C. Salex Double Extension Folding Pocket, Goerz f/6.8 lens, Automat shutter, hooded screen, and three slides; **\$5 13s. 0d.**

5 x 4 ADAMS' Vaido Universal Hand and Stand, Zeiss Series VIIA. f/6.3 Protar, compound shutter, one slide, film pack adapter, and case; **\$17 7s. 0d.**

5 x 4 ADAMS' Idento, f/6.3 Homocentric lens, hooded screen, film pack adapter, and three slides; **\$9 19s. 0d.**; cost nearly double.

P.C. SPECIALLY Constructed Exhibition Model T.P. No. 2 Imperial Folding Pocket, Ruby f/6.8 lens, Automat shutter, hooded screen, and two slides, as new; list £7 12s. 6d.; **\$5 13s. 0d.**

3½ x 2½ N. AND G. No. 7 Special Sibyl, f/4.5 Zeiss Tessar lens, Antinous release, six slides in wallet, changing box, and iris mount; **\$12 13s. 0d.**

QUARTER-PLATE Latest Adams' Idento, Zeiss Series VIIA. f/6.3 Protar lens, three slides and case, guaranteed as brand new; cost nearly £20; **\$10 19s. 0d.**

3½ x 2½ ADAMS' de Luxe Focal Plane Vesta, f/4.5 Tessar lens, and six slides, as new; **\$4 3s. 0d.**

QUARTER-PLATE N. and G. Sibyl de Luxe, Zeiss Tessar VIIA. f/6.3 Protar lens, Antinous release, eight slides, tripod, board, and case, as brand new; **\$10 19s. 0d.**

QUARTER-PLATE Adams' Vesta de Luxe, Dallmeyer IAA Series II. f/6 lens, compound shutter, Identiscope finder, hooded screen, twelve slides, film pack adapter, and cases, as brand new; **\$14 13s. 0d.**

GAUMONT Stock-rolled No. 1 Stereo. Blocknote, Goerz Series III. Dagor lenses, pair of 3 mm. 50 magnifiers, six slides and case, as new; **\$12 19s. 0d.**

QUARTER-PLATE Latest Pattern Houghton's de Luxe Sanderson, Aldis No. 2 Series II. f/6 stigmatic lens, Aldis Trio combination extension lens, Hugo Meyer wide-angle f/11 Aristostigmat, iris, Mackenzie-Wishart A daylight loading dark slide, thirty-two envelopes, Houghton's model B plate and film envelope adapter, twelve envelopes, pair of Wratten colour screens, autochrome three-colour screen, and case, the whole outfit guaranteed as brand new; cost over £20; **\$14 19s. 0d.**

LATEST No. 1 F.P.K. Roll Film, Goerz f/6.8 Dagor lens, compound shutter, portrait attachment, and case; cost nearly £12; **\$7 7s.**

STANDARD Stereo. Lizars' Tropical Model Teak Wood Leather-covered Model B Film and Plate, 180 mm. Goerz Dagor lens in compound shutter, detachable panel, rewind, two brass-bound ebony slides, hooded focussing screen, stand attachment, Antinous release, and two leather cases, supplied by Lizars' new less than a month ago, guaranteed; listed £20 12s.; **\$15 0s.**

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HALF-PLATE Regular Model Sanderson, Blitz f/6.8 lens, Koilos shutter, three bookform slides and case, as new; **\$11 19s. 0d.**

P.C. 1912 MODEL Goerz Collapsible Folding Focal Plane Anschütz, Dagor lens, three slides, film pack adapter, and case, guaranteed as brand new; **\$13 11s. 0d.**

QUARTER-PLATE Sanderson Roll Film and Plate, f/6.8 Dagor lens, Automat shutter, plate back, two slides and case, practically new; cost nearly £15; **\$7 3s.**

5 x 4 TEAK Tropical Sanderson, Cooke f/6.5 stigmatic lens, Volute shutter, six slides and case, as new; **\$10 19s. 0d.**

QUARTER-PLATE T.P. Unita Anschütz Pattern Collapsible Focal Plane, Goerz Series III. f/6.8 lens, Unit self-capping focal plane shutter, bulb exposures to 5 sec., three slides, as new; **\$9 17s. 0d.**

P.C. REGULAR Sanderson, Cooke f/6.5 stigmatic lens, T.P. shutter, speeds 3 to 1-90th sec., T.P. focal plane shutter, five plateholders, one bookform slide and case; cost £18; **\$8 19s. 0d.**

HALF-PLATE Latest 1912 Model Goerz Anschütz, Dagor lens, two slides, film pack adapter, guaranteed as new; **\$13 11s. 0d.**

HALF-PLATE Specially Constructed Brass-bound Polished Mahogany de Luxe Model Sanderson, 8¼ in. Watson's f/4.6 convertible Holostigmat lens, colour screen, Wollensac skyshade shutter, six best brass-bound bookform slides, best Spratt's tripod and bipod, and leather case, the whole outfit guaranteed as brand new; cost over £65; **\$33 7s. 0d.**

5 x 4 ADAMS' Model A de Luxe Minex Focal Plane Reflex, 8¼ in. f/4.5 Tessar, 16in. Busch f/7.7 Bistellar, and Dallmeyer soft-focus Burghelm lenses, swing front, six slides, case, and other accessories; cost £66; guaranteed as brand new; **\$48.**

QUARTER-PLATE Model A de Luxe Adams' Minex Focal Plane Reflex, 6¼ in. Zeiss Series VIIA. f/6.3 convertible Protar lens, and Ross latest telephoto, swing front, six slides, rollholder, case, and other accessories, practically new; cost over £50; **\$37 10s.**

EXHIBITION Model Quarter-plate T.P. Unit Folding Ruby Universal Hand Stand, Sanderson pattern, Ruby f/6.8 convertible double anastigmat lens, Unit self-capping focal plane shutter, bulb exposures to 5 sec., three slides; list £13 5s.; **\$9 19s. 0d.**

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First Aid in Photography.

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THE original idea of illustrating photographic instructions is not my own, although no doubt if no one else had happened to think of it first it would have come to me in time. I feel that it would.

It is surprising how long it has been the custom to tell photographers, for example, to put a plate in a dish. But what is meant by a plate? What is implied by a dish? The thing is obviously vague. But give at the same time a simple drawing of a plate, and eke of a dish, and the thing is clear. We know where we are.

Now the illustrations I have seen were very well done in their way; but I realised that they wanted a strong infusion of over-proof art plugged into them, and the subject demanded exhaustive treatment, and not mere footling about with the fringes of it. So I saw my chance of tackling the thing in the grand style, and climbing at the same time to my pinnacle in the Temple of Fame.

So far I have only done 5398 separate illustrations, and am just beginning to realise that the task is a great and noble one, and worthy of my efforts. I am giving here a few random selections from my collection as far as it goes at present. I include fig. 1 to show how I began modestly with little things that could be done with a ruler, but fig. 5398 shows that I have since given rein to my fancy, and promises well for future flights.

Fig. 1 shows quite clearly the reasons why the horizon line should never bisect the picture space as at *a*, but should be above the middle as at *b*, or below it as at *c*. The line *a* must be considered immovable, but *b* and *c* can be wobbled up or down as reason dictates.

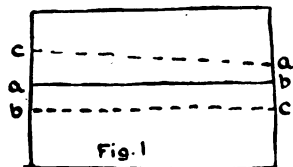
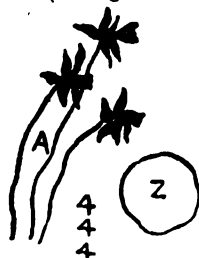


Fig. 149 is a careful drawing from an actual photograph of an admiral of the horse marines. It illustrates many useful facts in photography, but is primarily intended to show the pig-headedness of using a short focus lens for portraiture. The defects are pretty pronounced, but are still worse in the case of persons of lower rank than admirals. They are really bad then.



149.

Fig. 1326, as its number implies, is a companion illustration to the admiral. It demonstrates the advantage of using a long focus lens, which is quite the opposite to a short focus one (see figs. 2 and 3007). This impressive figure gives a view of Damchester Cathedral, taken from the north-south-east by a point west, at a distance of over several miles.



In fig. 444 we see how the yellow daffodil—a flower specially cultivated for the benefit of makers of orthochromatic plates—comes out as black as an ebonised nigger when an ordinary plate is used. The remedy, such as it is, lies in using a colour screen with an orthochromatic plate.

The flowers and the screen are marked A and Z, so that they may not be confused.

The brushes shown in fig. 2691 form one of the long series of illustrations in the brush section. That marked A is a paste brush; B is the most suitable form for spotting negatives and prints; C is a typical bromoil brush after being once used. A few loose hairs are shown with this last, but they are only a sample.

No. 99x is a pictorial reminder that prints should be trimmed with a sharp knife and not with scissors, however good they may be. One drawing shows the knife and the other the scissors, but as I forgot to differentiate them by distinctive letters at the time I am uncertain which I meant for which.

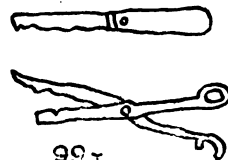
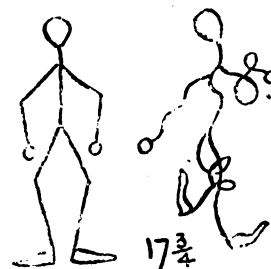
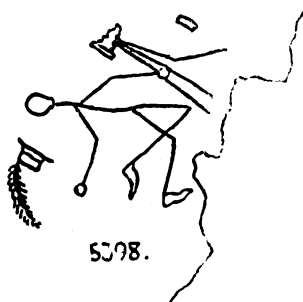


Fig. 17 1/2 is one of some hundreds of hints to sitters and standers. This is a stander. The first figure is shown in the bucolic or gridiron pose. The stiff lines are by no means pleasing. The second figure demonstrates the graceful or dandril pose, in which the body and limbs are disposed in pleasing curves. Both drawings are from actual photographs.



The last example, fig. 5398, is one of a valuable series dealing with manners, etiquette, and deportment for photographers. It shows the most approved method of falling over a precipice—a process which is often carried out in a most ungraceful and slipshod manner. The lens cap—the one without the feather is the lens cap—should be allowed to descend last. If it arrives in the valley first it is liable to be damaged if the photographer falls on it. During the descent the legs of the faller should be carefully disposed so as to maintain the effective angular composition shown in the picture. The tripod legs should be kept well up to avoid injury to possible cattle in the valley below.



5398.

No doubt the examples given will be ample to demonstrate the fact that this question of pictorial First-aid to Photographers is at last being adequately dealt with. If they meet with the warm approbation confidently expected the first volume of a series of them will be published shortly, perhaps even sooner.

I shall be pleased, or try to be, by the candid opinion of the world's photographers.

A Motor Cycle Holiday

WHEN the photographer debates with himself the best method of holiday-making, he will do well to consider the advantage of the motor cycle to carry both himself and his instruments. The up-to-date motor cycle is not to be confused with the machine of but two or three years ago. Nowadays machines are so very much more reliable than they formerly were that one may almost say that to

practice of packing the camera, lens and plates in a dust-tight case, and fastening the case on the carrier of the machine (illustration), but a little experience soon demonstrated the fact that this is an unsatisfactory procedure. Dust will get in the case, and the vibration of the unsprung carrier causes obvious trouble.

As a matter of fact, the motor cycle is an awkward thing upon which to pack luggage if the articles to be carried are of a delicate or breakable nature. In my experience, the more satisfactory way is to carry a folding camera in a big pocket of the overalls, or alternatively to sling the camera in a leather case over one's shoulder. The sensitive material should be, by preference, roll film or film pack. So furnished the motor cycling photographer can easily carry store enough for a lot of work. A light folding stand may be secured to the carrier.



A stand camera outfit.

an intelligent rider—and no one has more call for intelligent carefulness and forethought than a photographer—they are quite certain and sure means of transit from place to place.

In writing these few ideas about photography and motor cycling, I am taking the point of view of the photographer who will use his motor cycle as a means to his end, viz., picture-making, and not from the standpoint of the average motor cyclist, who is, if I may be pardoned for writing it, generally obsessed with a passion for speed, long-distance riding, and hill-climbing. The photographer, on the other hand, "sees things," and his desire is to give them such artistic expression as his own capacities and his knowledge of the art enable him. Incidentally he may see some very funny things "himself as others see him," and one of these sights I show as an example of the motor cyclist of a few years ago.

When I first tried to combine my motor cycling with my photography, I endeavoured to use a stand camera to satisfy a predilection for glass plates and time exposures, adopting the



"THINGS SEEN."
The Guardian Angr.
An Early Motor-Cyclist.

Readers may be expected to say we know all about the photographic part, we read it every week in *Photography and Focus*, tell us about the motor cycle. Well, let me begin with a "don't." For this purpose don't ride a powerful heavy machine, but a lightweight smallish power, with a two-speed gear and free engine. Such machines as the F.N. 2½ h.p., the Douglas, and many others of similar character fill all the requirements, while

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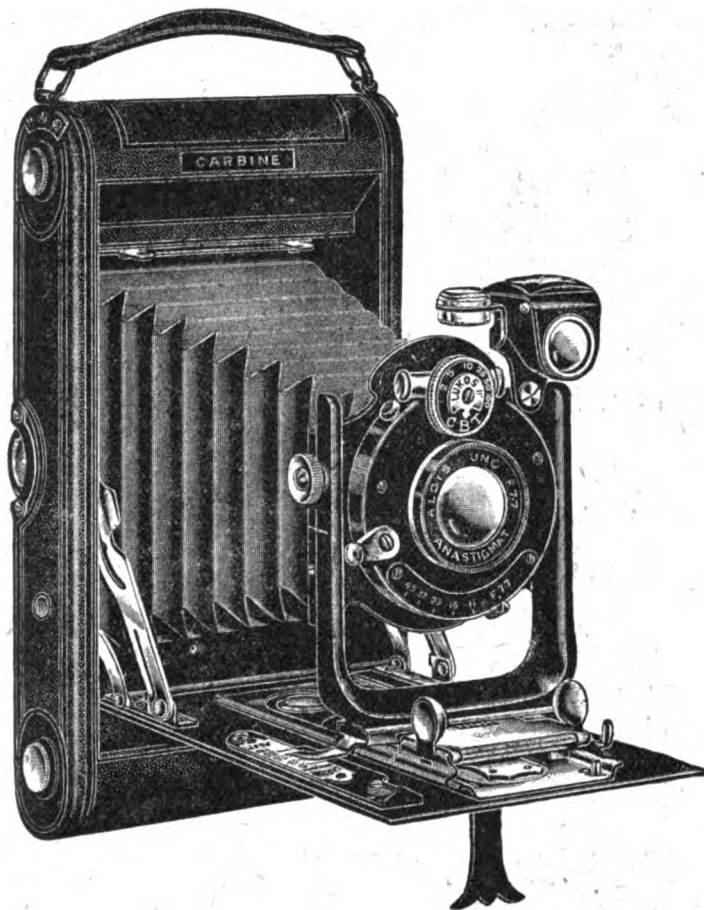
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No. 5. Double Extension, Rack Focussing, Aldis Uno Anastigmat.

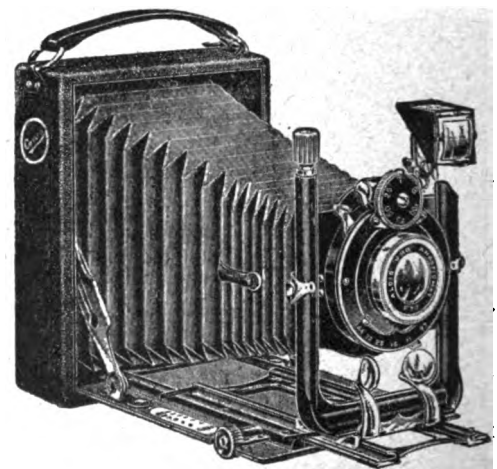
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Photographic dealers in every part of the world fame of Butcher's Cameras.

SONS, LIMITED,
BOND AVENUE, LONDON, E.C.

THE CAMEO Folding Pocket Cameras.

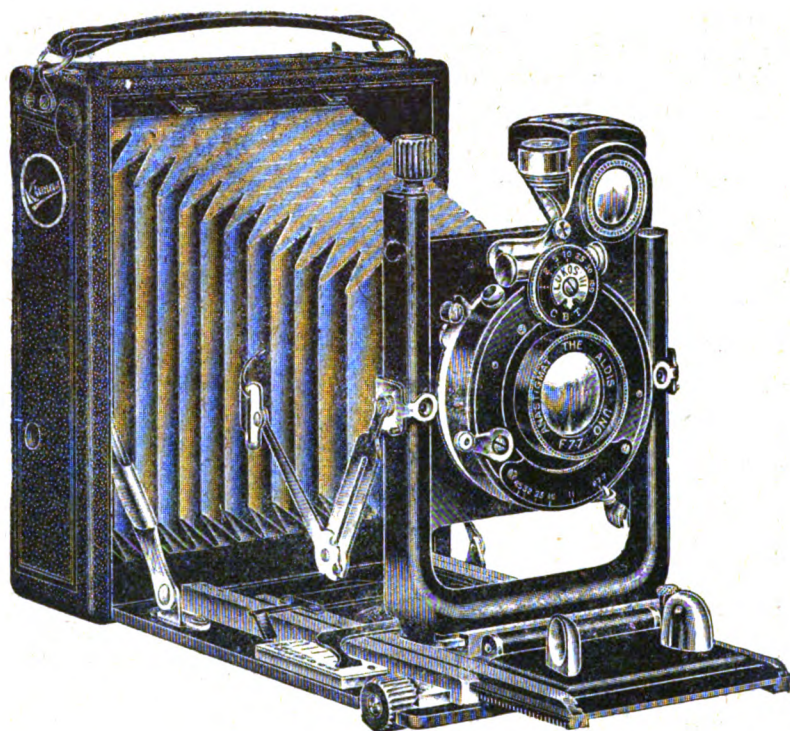
"CAMEO" Cameras have earned a wide-world fame for their many excellent qualities, their small bulk, their workmanship and finish, and their price. "Cameos" can be had at all prices. In all models the most up-to-date and the best methods of manufacture are employed. The solid cast front with rising and falling shutter operated by rack and pinion. Everset with the price.

MODEL I., SINGLE EXTENSION.

	3½ × 2½	½-plate.	Postcard.
Linear, f/11 ..	£1 12 6	£1 17 6	£2 15 0
Anastigmat, f/7.7 ..	£2 0 0	£2 7 6	£3 10 0
g., Series I., f/6 ..	£2 10 0	£2 17 6	£4 2 6

MODEL II., DOUBLE EXTENSION.

	3½ × 2½	½-plate.	Postcard.
f/8 ..	£2 7 6	£2 15 0	£3 10 0
Anastigmat, f/7.7 ..	£2 12 6	£3 2 6	£4 0 0
II., 3 foci, f/6 ..	£3 10 0	£4 5 0	£5 7 6



THE KLIMAX Folding Pocket Cameras.

THE Klimax is the camera for those who appreciate fine workmanship, considered detail, and thoroughly scientific design. Here is a camera possessing a range of movements that is unique. There is a solid cast front with rising, falling, and cross movement, and a swing back. The lens fitted to the Standard model is the Aldis Uno, and the Shutter the Lukos Sector with Antinous release. The camera is made of mahogany and leather covered.

MODEL I., SINGLE EXTENSION.

WITH ALDIS UNO ANASTIGMAT F/7.7:

½-plate ..	£3 15 0	Postcard ..	£4 15 0
5 × 4 ..	£4 15 0	½-plate ..	£5 15 0

WITH BECK MUTAR ANASTIGMAT F/6:

½-plate ..	£4 5 0	Postcard ..	£5 7 6
5 × 4 ..	£5 7 6	½-plate ..	£7 17 6

MODEL II., DOUBLE EXTENSION.

WITH ALDIS UNO ANASTIGMAT F/7.7:

½-plate ..	£4 7 6	Postcard ..	£5 7 6
5 × 4 ..	£5 7 6	½-plate ..	£6 7 6

WITH BECK MUTAR ANASTIGMAT F/6. 3 FOCI:

½-plate ..	£5 10 0	Postcard ..	£6 17 6
5 × 4 ..	£6 17 6	½-plate ..	£9 5 0

Also supplied with Zeiss, Cooke, Ross, and all makers' lenses, price list free.

GOERZ VEST POCKET TENAX.

The V.P.T. gives pictures $4\frac{1}{2} \times 6$ c.m. ($1\frac{3}{4} \times 2\frac{5}{16}$ in.), and is in every respect a thoroughly practical instrument. It can, owing to its size, be made a constant companion and carried on occasions when a larger camera must of necessity be left behind.

Lens: Either Goerz "Celor" F/4.8, Goerz "Dagor" F/6.8, or Goerz "Syntor" F/6.8.

Shutter: From 1 sec. to 1/250th sec., also time and bulb.

Focussing Adjustment (with fixed focus point).

Iris Diaphragm.

The V.P.T. negatives are of surprising sharpness, and can be enlarged to practically any size.

**C.D.V. [3½x2½] TENAX
AND
STEREO V.P.T.
READY**

The C.D.V. Tenax is similar in its specification to the V.P.T., but takes the slightly larger $3\frac{1}{2} \times 2\frac{1}{2}$ plate or film.

The Stereo V.P.T. is also similar in construction, but is adapted for Stereoscopic work. Takes a plate or film 45×107 mm.

V.P.T. and C.D.V.
negatives are of sur-
prising sharpness, and
can be enlarged to very
considerable dimensions.

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camera giving prints
7x5 inches, by an
Automatic Enlarger.



Booklet No. 26 on application to

C. P. GOERZ OPTICAL WORKS, Ltd., 1-6, Holborn Circus, London, E.C.

Or Stereoscopic Co., 106, Regent Street, W.; Westminster Photo Exchange, Ltd., 119, Victoria Street, and 111, Oxford Street; J. T. Chapman, Ltd., Manchester; Pearson and Denham, Leeds; T. C. Bridges and Son, Bradford; John Watson, Newcastle-on-Tyne; M. W. Dunscombe, Ltd., Bristol; G. A. Harmer, Eastbourne; or any dealer. Australasian Agents: Harringtons, Ltd.

PLEASE MENTION "PHOTOGRAPHY" WHEN CORRESPONDING WITH ADVERTISERS.



Porlock Weir.

are that the motor cycle shall be merely a certain and sure method of getting to a district or place at which work can be done. If suitable surroundings happen *en route*, a light-weight is easily handled during the temporary stop, and can be easily restarted, notwithstanding any slight handicap or inconvenience due to the impediment caused by carrying the camera.

As to whether one should select a single-cylinder or a twin-cylinder engine for one's mount, opinions are divided. As a lover of simplicity, I am inclined to vote for the single-cylinder, although it is not quite so pleasant to ride or drive.

The single-cylinder engine certainly has this one very obvious advantage, that if there should be any failure in the mechanism it is quickly to be found, and as one's object is photography and not roadside investigations into motor troubles, I am altogether in favour of the simplest form of no trouble machine. I do not desire to suggest that there is

likely to be any difficulty with the modern motor bicycle either of two cylinders or more, but as all machinery requires some skilled attention, and the pursuit of photography is itself a hobby which requires and pays for the closest attention to details, it seems obvious that the more simple the motor cycle the more time one will have left for photography.

Writing quite frankly, I would say that if motor cycling and photography are to be combined as hobbies, the motor cycling must be made a secondary interest—as the speedman has already more than he can carry comfortably on his machine and person, and has no time to stop except when obliged to do so.

A very good plan of action is to make for some comfortable country inn, such as the White Horse at Shere, and leave the motor cycle in the custody of the stable man while you wander round with the camera. At many of the smaller Surrey villages there is ample food for the camera within easy distance, and the pleasant run back to London through the country lanes makes a most enjoyable ending to the day or half day's work. Dorking is not far from Shere, and the well-known hotel at Burford Bridge makes another capital centre.

As a rule other motor cyclists will be found at these rendezvous, and there is almost as much "technics" to be talked about with brothers of the motor cycle as with one's fellow photographers. Occasionally one can learn the intricacies of the differential axle and thank one's lucky stars that the motor cycle is without that luxury.

The combination of motor cycling and photography lends great additional interest to a holiday in the country, and as a good deal of ground may be covered without great effort, one may visit a number of pretty places and bring away photographic records of each. Devonshire, as a country, offers great attractions to the motor cycling photographer, and he will find a vast field for pleasure and interest in both pursuits in the charming coast and inland scenery of Devon.

S. HERBERT FAY.

A Holiday on The Broads

THERE is a jolly holiday—many of them—to be had on the Norfolk Broads.

A boat is an essential, but what particular kind of boat is immaterial. You may go in style in a roomy wherry, or much less pretentiously, but not less enjoyably, in one of the many small sailing boats that can be hired for the occasion.

There are many points from which a start can be made—Wroxham, Potter Heigham, Stalham, Horning, Acle, etc., lying up the Bure from Yarmouth—Oulton, St. Olaves, Thorpe, Beccles, Yarmouth, etc., on the Yare and Waveney section. The first division is very popular, and Wroxham is a convenient point of departure.

A party of six to twelve may fancy the wherry, with its attendants and roomy accommodation. There will be no work to do. The skipper and his mate will attend to the sailing and "quanting" (poling) as well as to household matters. The holiday-makers are free to sun themselves on deck, to fish, photograph, read, smoke, bathe, ramble into villages, and generally to enjoy themselves. But to have the whole of the waterways at your disposal, a smaller vessel is wanted; and by far the larger number of those who use the Broads are in parties of two, three, or four, who decide



upon a small cutter or sloop-rigged craft, do their own sailing, their own cooking (including washing-up), going where they will and when they will.

And here let it be said that much seamanship is not a necessity. The boat in the illustrations is one of Collins's "Pioneers"—stationed at Wroxham—26ft. long, 7½ft. beam, 2½ft. draught, big enough for four. Of the party nobody claimed any particular knowledge of sailing; yet during a fortnight spent pushing into every available, navigable waterway, not a mishap occurred. It blew hard, it blew moderately, and it blew not at all; there was good fun and enjoyment all the time.

The pantry must be watched with care. One is not always near a village, and appetites improve in the health-giving air of the Broads. The boats are provided with stoves, cooking utensils, crockery, knives and forks, and it is a helpless party which cannot serve up a hot and wholesome dinner of a simple kind. For a change, one can always fall

back upon the village inns and small hotels at Horning, Acle, Potter Heigham, Stalham, etc.

As night falls, and the dew begins to damp the deck and well-seats the cabin roof is lifted, giving more head-room;

the canvas awning is drawn, enclosing the well, in which, if you are four, one of the party must sleep; plenty of cushions and rugs, provided with the boat, are brought out, and in the pure fresh air one sleeps soundly, until, with a swim alongside, followed by a hearty breakfast, one starts another glorious day.

The Great Eastern Railway provides a book with illustrations by Payne Jennings, which will give a good idea of the beauties of the Broads; while full particulars of all kinds of boats and their prices are given in a booklet issued by Blake and Co., 10, Basinghall Street, London, E.C., through whom also the yacht one fancies can be engaged.

With a boat like the *Pioneer*, one can push right up the River Ant, lowering the mast under Ludham Bridge, which bars to large craft access to a particularly beautiful part of the Broads, thence to Barton Broad, and the rather nominal but pretty Stalham and Sutton Broads. At Stalham the yacht's stores can be replenished, and then down the Ant again, on to the River Thurne, Potter Heigham, Heigham Sounds, Hickling Broad, and Horsey Mere, the latter within a mile walk of the sea.

Afoot or afloat, there are pictures for the camera on every side—typical Norfolk cottages, reed cutters in their punts, woodland and water, windmills, wherries heeling to the wind, with light and shade upon their sails, and always, also, yourselves, sailing and quanting, fishing, cleaning ship, making a salad, doing the hundred and one things which



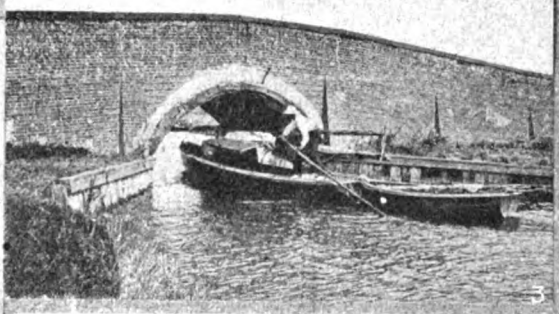
1. On the way to Acle. A Calm Morning.



2. At Stalham.

3. On the Ant, Ludham Bridge. Quanting through with the mast down.

4. On the Bure. Preparing for a start.



nothing higher than a windmill intervening—constant change of scene, adventure, and novelty. The Norfolk Broads are certainly not to be beaten for the number of opportunities they afford those who are bent on showing with their cameras that they have had the holiday of their lives.

A word or two as to cost may be useful. The large wherries may be engaged with two attendants for from £9 to £15 per week, large yachts will cost from £6 to £10, boats like the *Pioneer* from £3 to £4 without attendant, all according to the time of year. July and August are the most expensive months, June and September less so, other months still less. Living expenses are in your own hands. There is no opportunity for spending money uselessly; sheer enjoyment takes all your time.

A. W. W. BARTLETT.

go to make up the day's work and pleasure.

One has the benefit of sea breezes—for the North Sea coast is near at hand, and there is

with two attendants for from £9 to £15 per week, large yachts will cost from £6 to £10, boats like the *Pioneer* from £3 to £4 without attendant, all according to the time of year. July and August are the most expensive months, June and September less so, other months still less. Living expenses are in your own hands. There is no opportunity for spending money uselessly; sheer enjoyment takes all your time.

Shiny spots on metal sheaths may cause marks upon the plates exposed in them, by reflecting back into the film, the light which has passed through the plate. It is not easy to give metal the fine dead black which it has when the sheaths are new; but a little Brunswick black, which may be thinned down for the purpose with benzine or petrol, if it does not look as well, is at least efficacious.

* * *

A bottle containing about a pint of spirit of salts (an impure form of hydrochloric acid), clearly labelled "Cleaning acid: Poison," is a most useful part of the photographer's equipment. When a dish, or measure, cannot be made perfectly clean by washing in plain water, it is just filled with the acid and left for a few minutes. The acid may then be poured back into its bottle and the vessel rinsed once or twice in water; when it will be found that a very slight rubbing will be all that is required to get rid of the dirt. The acid is very corrosive, and so should be kept off the clothes, skin, etc., and one should be careful not to inhale its fumes. A bottle of it will last a very long time.

When using the film pack one should be very careful not to press upon the black paper in the opening in front, either in loading the pack into the camera or in taking it out and wrapping it up, as pressure there at once allows light to get into the pack.

* * *

Where the washing water is very hard, it will sometimes be found that negatives have a fine powdery deposit on them, which does not yield to a gentle rub under the tap with a piece of cotton-wool, a treatment that should never be omitted. The deposit does no harm, but is a little unsightly and can easily be removed. After the last washing water, the negatives should be placed for a couple of minutes in one dram of acetic acid to eight or ten ounces of water, and then be gently rubbed with a tuft of cotton-wool and be put up to dry. If the deposit is not noticed until the negatives are dry, they may be rewetted and treated in the same way. A clearing bath of citric acid and alum can be used; but this requires further washing before the plate can be dried.

\$2,000 IN PRIZES

KEEP THIS PAGE FOR REFERENCE

COMPLETE RULES

CHIEF CONDITIONS

Daily Mail

£1,000 PRIZE.

Each competitor to submit a set of twelve photographs of a particular holiday. In case of more than one holiday a competitor can send in a set for each holiday.

The set of photographs must be sent in within twenty-one days of the completion of a particular holiday. The completion of the holiday is the date of returning home.

The last date for receiving photographs is October 31st.

Only photographs taken subsequent to May 15th, the date on which the "Daily Mail" first announced the scheme, are eligible.

For the purposes of the competition, a holiday is defined as a bona fide holiday of not less than seven days' duration spent anywhere.

Competitors enter on the distinct understanding that the sole copyright of the photographs for which prizes are awarded is vested in the "Daily Mail."

The editor reserves the right to reproduce in any publication any photograph sent in in competition.

The photographs need not all be taken by the competitor. They must, however, be taken by members of the party with whom the holiday is spent. Competitors' negatives may be developed and photographs printed by professional photographers.

Photographs should not be sent in loose. They may be pasted on a single sheet of, say, cartridge paper, or, preferably, in an inexpensive album.

No photographs will be returned to competitors.

No responsibility will be accepted in the event of an entry miscarrying.

With each entry the make and size of camera, and also the make of film or plate and printing paper, must be given.

Competitors must give their full name and address, age (if under twenty-one), and inclusive dates of holidays.

The scene or incident photographed must be described in a very few words under each picture.

If necessary, the winners may be called upon by the judges to submit proofs that their photographs comply with the rules.

The decision as announced by the "Daily Mail" will be final.

All inquiries should be addressed—

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No competitor can receive more than one cash prize. In the case of cash prizes in several classes being awarded to him, the competitor receives only the prize of highest value, the others going to competitors next in order.

In judging the prints, special regard will be paid to pictorial effect, but only in conjunction with excellent technical quality—such as tone, etc.—and tasteful mounting. The competitor is left absolutely free as regards choice of subject, within the limits of the class for which the prints are entered.

All kinds of prints are eligible for prizes so long as they are made on a paper manufactured by Messrs. Gevaert:

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Gevaert Print Out Paper.
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Gevaert Platinum Paper.
Gevaert Postcards (all grades).

Prints on any other papers than those manufactured by Gevaert are ineligible.

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CLASS B.—Professional Photography (for professional photographers only).

CLASS C.—Pictorial Photography: Landscapes, Snow Scenes, Seascapes and Marine Work, Figure Studies forming part of Landscape surroundings, Flower Studies, etc.

CLASS D.—Photographs by Amateurs (beginners). No restriction as to classification of subjects.

CLASS E.—Scientific, Architectural, and Technical Photography.

Competitors may, if they wish, send in prints in several classes.

The minimum size of prints entered is to be 3½ × 2¼ in., and the maximum size 24 in. × 20 in.

At least six prints (but not more than twelve) must be sent in as the entry for a given class.

The prints may be from any number of negatives, may be all on one grade of paper or on assorted grades and surfaces, and may also be all of one size or assorted sizes.

Gevaert's supply special labels for the backs of the prints, entry forms, and envelopes for same. These may be obtained free of charge from any dealer in photographic materials. It is a strict condition of the competition that only those entries are eligible for which the official labels, envelopes, and entry forms are used.

Entries should be sent in immediately the competitor has same ready, but the latest date by which entries can be received is October 15th, 1912.

Write at once for special booklet giving full details:

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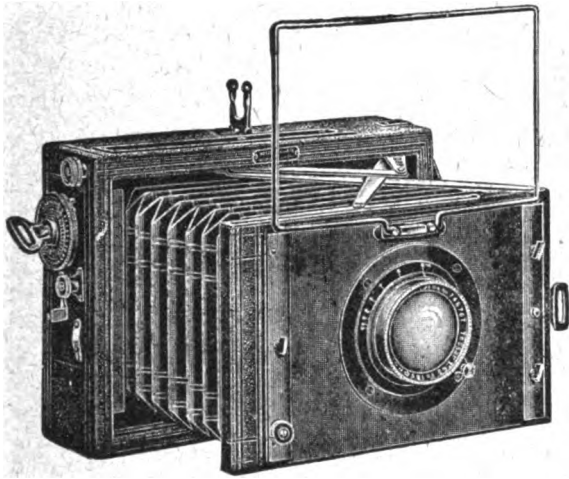
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THIS renowned Camera is popular with Beginners in Photography because of its easy manipulation, neatness, value, and excellence generally; and it is preferred by experienced operators for exactly the same reasons. The "DECKROLLO" is constructed on the collapsable principle, with improved Self-capping Focal-plane Shutter, and possesses several other equally novel devices, all of which are fully patented, and are therefore exclusive.

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For Plates and Film Packs—3½ in. by 2½ in. and 4½ in. by 3½ in.

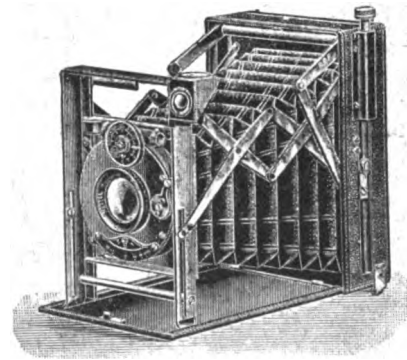
For 3½ in. by 5½ in., Postcard size, see "SONNET" Camera.

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QUICK AND RELIABLE ACTION,

WITH ELEGANT AND DURABLE FINISH.



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12, SNOW HILL BUILDINGS, LONDON, E.C.

Questions & Replies

Advice or help given on any technical point. For rules see below.

A. H. RIDER (Reading).—It is not permitted at either place.

CAMERA (Brixton).—W. Butcher and Sons, Ltd., Camera House, Farringdon Avenue, supply it.

BROWNIE (Stamford Hill).—It was correct. The other two are 1/22 and 1/44. In the No. 1 it is 1/16.

ARCHITECT (Norbury).—There is no remedy. You seem to have done everything that we could suggest. It is a case in which prevention is the only thing possible.

PAUL BOTS (Worcester).—There is nothing in it likely to have the slightest effect on the permanence of the negatives. It often happens, especially when the plates are over-exposed.

W. J. HALL (Oxford).—It is, presumably, hypo, and is caused by insufficient washing after fixing. This must have been of a most perfunctory kind, for the salt to crystallise out on the surface of the film.

G.B. (Liverpool).—There is no better formula for the purpose than that given by the maker of the plates. You can double the quantity of water with advantage, if you wish development to be slower, but it comes to the same thing in the end.

FOO (Ferns).—It is undoubtedly due to a defective dark slide. Possibly the light gets in between the slide and the camera, when the shutter has just covered part of the edge. It is certainly not due to reflection, being much too concentrated in character.

REFLEX (Castlesacre).—The metol-hydrokinone formula issued by the makers of the cards which you use is probably the best for your purpose; but all developers discolour with use, and it is best to divide up the total quantity of solution into a number of portions, and to use each of these for only a very few.

PLATE (Wigan).—Any dealer will supply you with a bottle of Photopake or other similar preparation. This is then carefully painted on to the film side of the negative with a fine camel hair brush. There is no need to paint over any large areas, as these can be blocked out with pieces of black paper attached with a little gum.

EYE-PIECE (Norwood).—In high power work, except with apochromats, it is usual to dispense with the eye-piece in photomicrography, but for simpler forms of work the eye-piece is often used, and has the advantage of allowing the total length of the apparatus to be much less. We think you would do well to work with it, at any rate at first.

DIOBY (Cardiff).—You will find it very much easier to make a note of the actual speeds to which the graduations of the shutter refer than to adjust this to give the exposures marked on it. We may say that we do not think that the figures you give are very out-of-the-way as things go. Many are very much further from the mark than this. Many thanks for what you tell us about the paper. It is the best possible return any reader can make.

E.A.C.W. (Bournemouth).—The quantity of flash powder named is certainly not sufficient for the purpose. It might well be quadrupled. If the quantity were still further increased and spread out in a line a foot long or more, and in front of it a couple of yards of very fine muslin were hung up to act as a diffuser, the result would be much improved. The lighting would no longer be so objectionably harsh. The muslin might be well wetted to remove any chance of the magnesium igniting it.

ART (Hanley).—The "Critical Causerie" which we publish every week is intended to help in this direction, and is the best guide we know. Many of the books that have been written on the art side of photography are valueless, and some of the others are out of print. Any of H. P. Robinson's that you can pick up second-hand you will find well worth reading, and "Practical Pictorial Photography," by Hinton, price 2s. 6d., net (Hassell, Watson, and Viney), will no doubt be very helpful.

A. F. LAY (Knebworth).—Your requirements are rather vague, you do not say whether you want a studio camera or one of the landscape type. A half-plate stand camera with tripod and rectilinear lens can now be got for about 70s., and anything beyond this which you wish to spend should be spent on the lens. If you get a list from any of the leading dealers and see what takes your fancy, we will advise you more specifically. It would be best not to go to a second-hand dealer, as, we rather, you are hardly in a position to judge of the value of what you are buying.

DEVELOPERS (Ringwood).—We have no idea of their composition.

JOHN (Harrington).—Many thanks for the cutting. We have sent it on.

FOGGER (Belfast).—Light in the camera is the cause. See "Topic of the Week" a fortnight or so ago.

COPY (Carlisle).—A process plate is the best for the purpose. The same make as that of the plates you are using is as good as any.

DOUBTFUL (Accrington).—Give your negatives the benefit of the doubt, pour it away and use fresh. It is not at all likely to be in working order.

H.D. (Bath).—There is no necessity to varnish the negatives before printing. It is a safeguard against injury, but a safeguard that is very often omitted.

CRAYON (Hull).—It would only be a waste of money to patent it. The idea is a very old one, and was fully described in our own columns several years ago.

REFLEX (Hammer-smith).—The price is very low for the size named. Marion and Co. we can thoroughly recommend, but at a higher figure than you name.

W. HALL (Plymouth).—The trouble is, very common, and is due to the shutter of the slide not being put in quite squarely. One corner is pushed into the slot first, and this opens the light-trap all along, and admits light except just where the shutter is inserted.

J. H. WALTERS (Glasgow).—It is clear that the front has been raised further than the lens will allow, stopping down will not help matters. It would be as well to make some mark, by trial with the ground-glass, so that you may know how far it can be moved.

BELLOWS (Middlesbrough).—Leather bellows can be stiffened by giving them, inside, a good coating of strong hot glue and allowing them to dry in an extended position. The glue when dry must have a coat of matt black varnish. If the bellows are worn as well as limp, it would be best to fit new ones, rather than to tinker about with the old.

C.S.T. (Ramsbottom).—The marks are due to the strips of card used to separate the plates, which have affected the sensitive emulsion in some way. There is nothing that can be done now, except to trim off the affected parts, which, in the prints you send can be done easily, without interfering with the picture. If anything, the trimming rather improves it.

THIRRA (Melton Mowbray).—You should find what you want in this letter. We cannot see that you would gain anything by the suggested change in materials. Those you are using are just as good as the others, and certainly quite as easy to use. Your failures are due to your own want of skill and not to films or formulae—a hard lesson to learn, but a necessary one.

H.S.O. (Dartford).—To photograph lightning at night, focus the camera for infinity, open the lens, and point it in the direction of the storm. After each brilliant flash in the field of view, the plate should be changed. In developing, do not throw away any, apparent, failures, until they have been fixed and carefully examined in daylight. You must not expect to get anything more than the merest outline of the landscape, if that.

Mrs. WARD (Southport).—It is news to us that amido would cause such trouble—it is usually only found with metol. Presumably as you are sensitive to amido, you will be equally so to metol, but it might be worth trying whether you can use this with impunity. If so, then the metol-hydrokinone formula given by the makers of the paper might be employed. Rodinal also will do very well, and should not affect the skin. Asol and Certinal are other developers that could be used.

LENS (Tunstell).—The aperture at which the lens works can be ascertained, approximately only, by actual measurement of the opening. If you want to find the true, or effective, aperture, you must set the scale to infinity, then, in the dark room, put a little piece of bromide paper face downwards on the lens, and put on the lens cap. In place of the ground-glass put a piece of opaque card with a pinhole in the centre, and then, opening the shutter, pass a lighted candle backwards and forwards outside the pinhole for half a minute or so. On developing the bromide paper you will find on it a circular black patch which will be the size of the effective aperture of the lens.

ATOM (South Kensington).—We expect Messrs. W. Butcher and Sons, Camera House, Farringdon Avenue, London, E.C., could supply you.

CADRE (Devonport).—By a slip of the pen we wrote "enphite" last week in our reply to you. Washing soda is an impure form of crystalline sodium carbonate, not sulphate.

STRARO (Falmouth).—The relief in one case is just as good as in the other, and, if glass transparencies are made, the little instrument gives results which hold their own with the large one.

R.L.L. (Knowle Hill).—No such process is known to us, and we do not think you can have seen it in our pages. You are not thinking of grinding the surface with pumice powder?

J. E. ANDERSON (Derby).—It is largely a question of individual taste. We prefer, and use, the 5in., but if you think 5 1/2in. preferable, then there is no real reason why you should not get a lens of that focus.

G. E. MARSH (Twyford).—Thanks for your note, which we propose to use elsewhere. The effect of reflection has very rarely a square form, because the ends of the plate are nearer to the bellows than its sides, and because the light thrown upon the inside of the camera is very seldom distributed equally on all four sides.

G. DANIELS (Walthamstow).—There is no book published which deals with this subject; it is done on a large scale by a few firms, who keep their methods to themselves. Any hints you could get would be obtainable from firms making special apparatus for the purpose, such as Messrs. Beard, of 10, Trafalgar Road, Old Kent Road, London, S.E.

J. MARSH (Queen's Park).—As the exposure must be governed by the shadows, the time required will be increased, if the reflecting surface is removed. The exposure meter would show this, if it were used exactly as directed, namely, to measure the strength of the light falling on those parts of the shadows in which you require details.

C.J.H. (Wood Green).—There is no method of sensitising carbon tissue so that enlargements can be made on it direct, with an arc lamp, but by enlarging on bromide paper, and then making osobromes by contact from such enlargements, a somewhat similar result is attained. Full particulars of the process can be got from Messrs. T. Illingworth and Co., Willeaden Junction, London, N.W. We were much interested in what you say about *Photography and Focus*, and are much of your opinion as to the deeper articles.

BAOMIDUM (Pretoria).—As a reducer which can be applied with a brush upon the wet or dry print, there is nothing to equal the iodine-cyanide mixture. It is extremely poisonous, and so must be handled with very great care. One part of a saturated solution of iodine in alcohol is added to two parts of a saturated solution of potassium cyanide. Water is added to the extent desired to slow down the action. It may be applied with a camel hair brush, which must contain no metal, and does not leave any stain at all. After reduction the prints are well washed.

J. C. LYELL (Wandsworth).—The composition of the Agfa flash-light powder is a trade secret. There are many formulae for flash powder, one of the most suitable for your purpose we give below. At the same time it must be pointed out that it is a very dangerous practice to attempt to make flash powders—there have been many fatal accidents from doing so. A flash powder is essentially an explosive, and very slight friction is sufficient to set it off.

Magnesium	40 grains
Potassium perchlorate	63 grains
Sodium chloride	5 grains
Barium trisulphate	7 grains

The ingredients must be dried and powdered separately, and mixed by shaking them together through a fine hair sieve. No more should be made up at a time than is mentioned in the formula.

A number of replies are unavoidably held over.

Regulations.

(1.) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2.) The full name and address, in addition to a *nom de plume*, must be given.

(3.) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4.) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



A Holiday at the Seaside

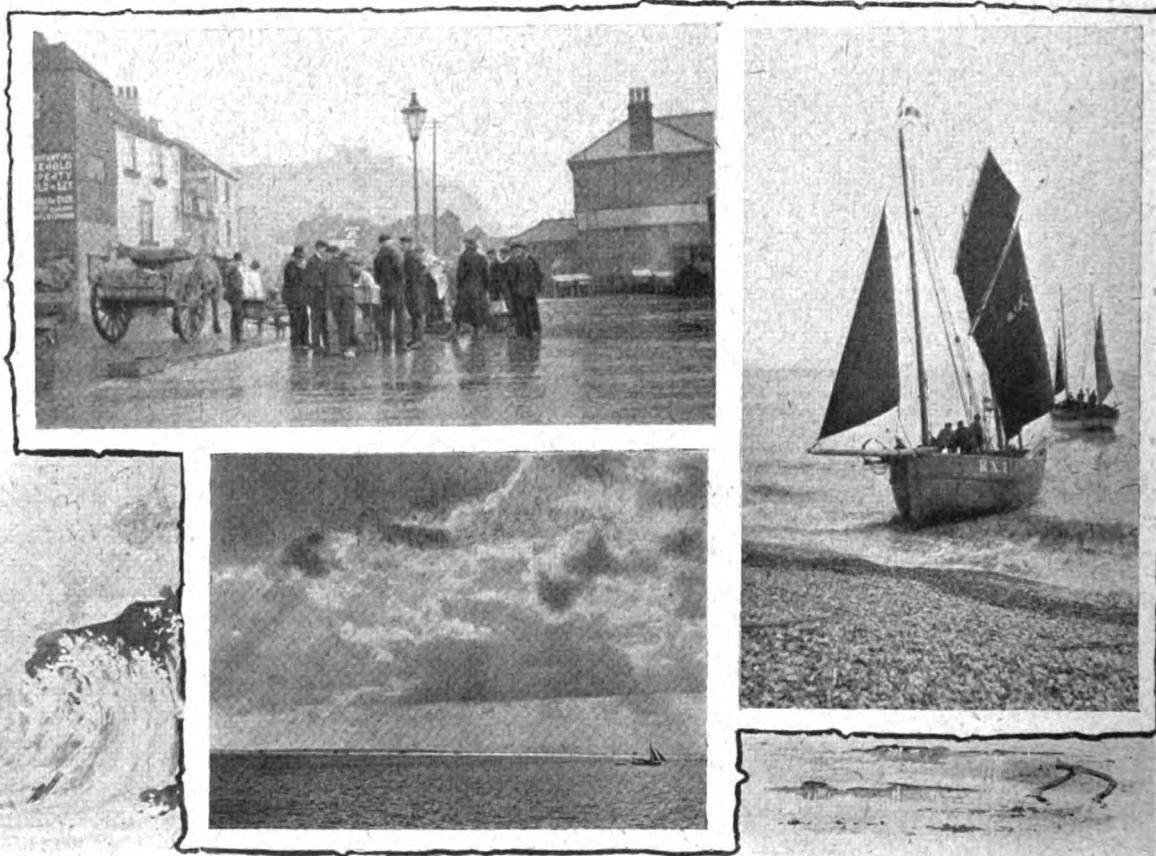
WHAT are the subjects one may hope to secure at the seaside? This will depend on the character of the particular place and the tastes of the photographer; but whatever these may be, the seaside place

is rich in photographic opportunities, and their variety is endless.

Pictures whose main feature is a fine sky can generally be most successfully treated at the seaside, because there is not the same extreme of contrast between sea and sky as between landscape and sky. The open horizon also makes it particularly favourable for securing cloudscape negatives for future use. Waves breaking upon a rocky shore present more difficulty. The trouble is to secure detail in the dark

Then there are the people. Fishermen, boatmen, net-makers, shell-gatherers, and so on will afford material for the camera. Some will make good single character studies, while others may be taken engaged in their various occupations. Children wading in the sea or amusing themselves ashore often provide charming subjects. Single figures or small groups are generally far more effective than crowds, or than many persons dotted about here and there without arrangement or pictorial purpose. In all figure subjects care should be taken as to the most telling lighting as well as the composition and pose. Reflections in the water or on the wet sand often have great value in these subjects.

A word may be said about the care of apparatus by the sea. The camera should never be put down unprotected on the sand. This, or the presence of fine sand in the air on a breezy day, may lead to particles finding their way into the mechanism of the shutter, or otherwise interfering with the smooth working of moving parts. The lens should be kept capped or otherwise protected as much as possible from flying spray and the glare of the sun. It is also strongly advisable to use



rock masses with the short exposure necessary for the rapid motion of the waves. But it can be done, and is well worth doing if done properly.

The place may possess characteristic fishing boats or other vessels. These should be studied, remembering that every vessel has better and worse points of view. The broadside-on aspect is seldom satisfactory.

Not only the seaside place itself but its surroundings should be searched for effective street scenes, buildings, and landscapes.

a hood to the lens to shield it from extraneous light. Direct sunlight should never be allowed to fall on the front surface of the lens during an exposure.

It is particularly easy at the seaside to be led away by the brilliance and colour of the subjects. Many a plate is exposed only to find that a monochrome print from it is sadly inadequate to suggest the splendour of the subject as it appeared to the eye or in the view-finder. Another temptation is to include too much. In this connection the part is often greater than the whole.

L. FRANKS.

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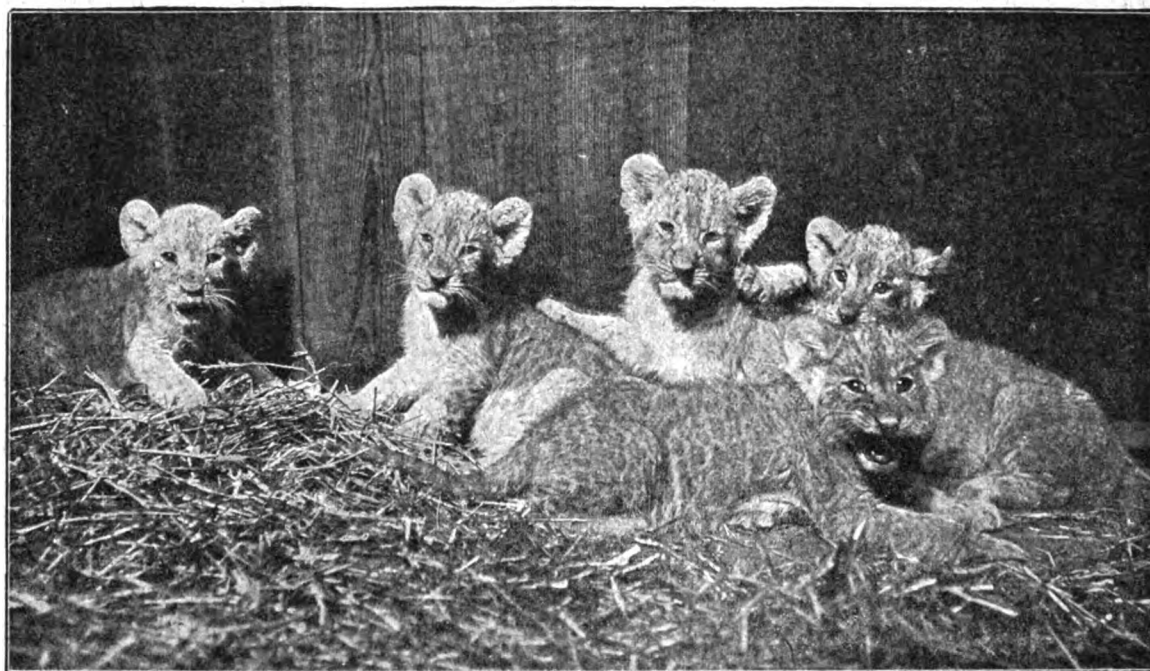
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*Please post me a copy of your
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"PICTORIAL PHOTOGRAPHY"*

Name

Address



BABY LIONS.

Stop F/5.6 Zeiss Tessar lens, exposure 1/50th sec.

Photo by Wm. Rees.

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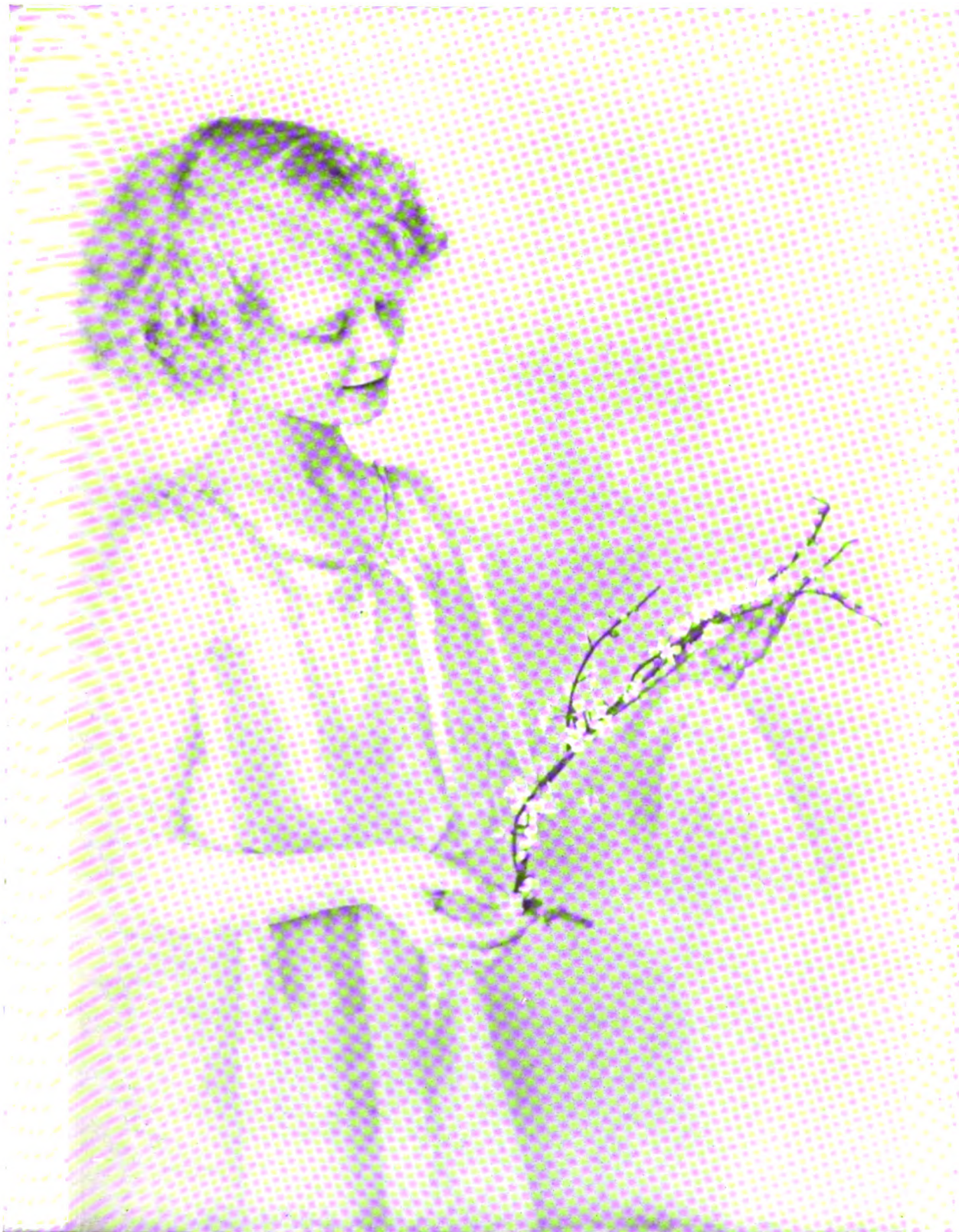
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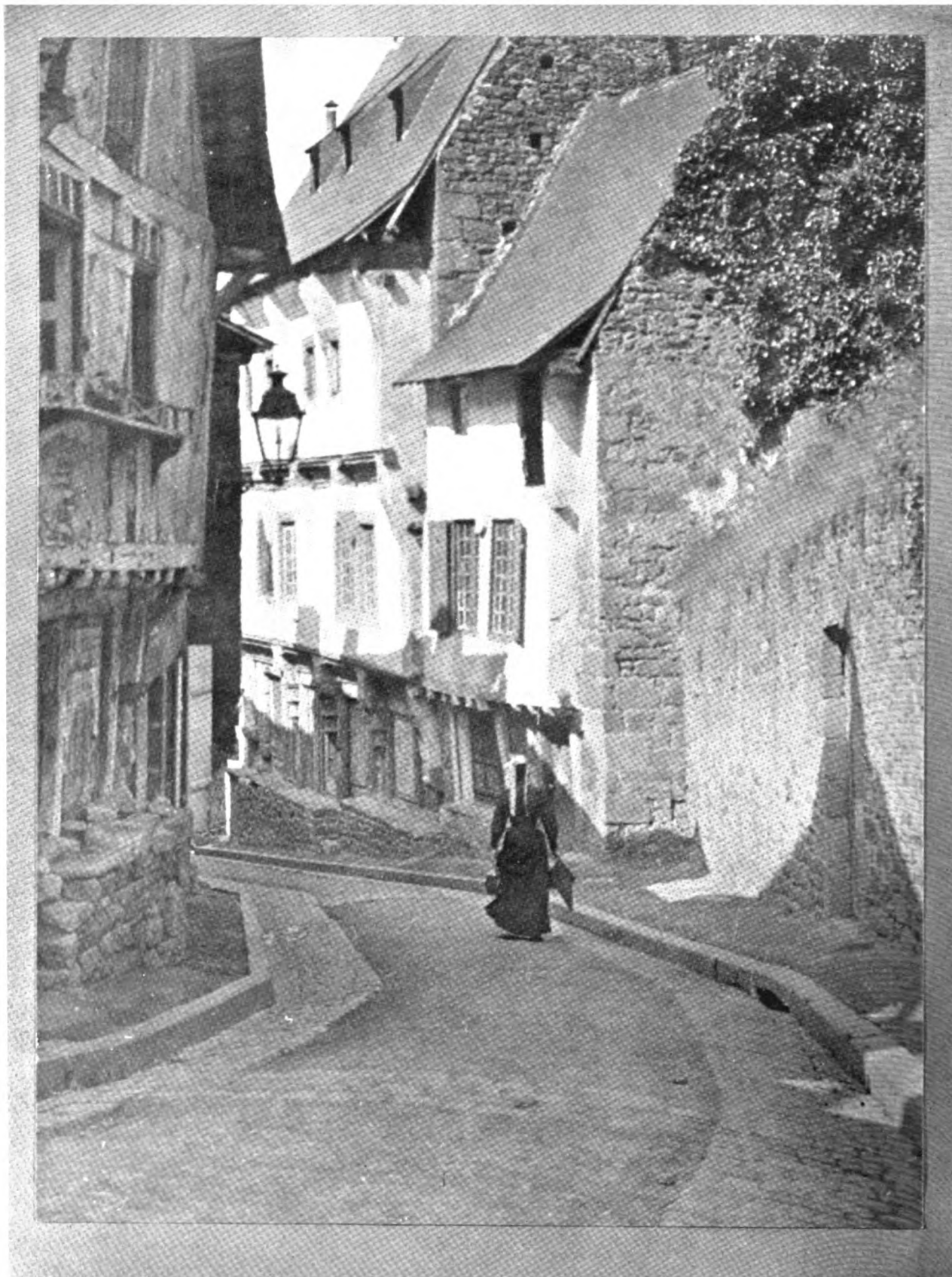
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APPLE BLOSSOM.

BY MISS YSEULTE J. PARNELL.

From the Exhibition of the Chelsea and District Photographic Society.



IN OLD DINAN.

BY F. E. WATSON.

A Holiday in a Caravan



FOR all who love the roads and lanes of old England caravanning must surely be the ideal form of holiday. One has all the joys of the walking tour without the fatigue of carrying knapsack and camera during the day, and without the worry of seeking sleeping accommodation at night.

You go where you like, when you like, and, very nearly, how you like. The caravan, when on the road, is merely your transport waggon; but as necessity arises it becomes your dark room, your bathing tent, your bedroom—and, in wet weather, your kitchen and dining room.

Travelling "light," a party of two or three can make a one-horse van fill all requirements. Such vans are of two types. The one is that which the showmen use for travelling from fair to fair, and the other is the van which is now being especially built to the requirements of the amateur gipsy by a certain number of coachbuilders.

It is not necessary to buy a van; many owners are willing to let their vans on hire—indeed, the "Bazaar, Exchange and Mart" has a "Caravanning" column in each issue in which particulars are given of vans, etc., which are to be bought or which can be had on hire.

The caravan which the writer used last summer was hired from a clergyman in Dorset at a cost of twenty-five shillings a week, another twenty shillings being charged for the

horse. If the would-be caravanner does not understand horses it is, of course, necessary to hire a driver; but the presence of a stranger detracts considerably from the pleasure of the holiday, besides which it means that either a tent has to be taken, or else he must sleep in a village near the camping ground.

Camping is not done by the roadside as it is by the "real" gipsies. Permission is asked from farmers to pull into one of their meadows, and although payment should be offered, the writer has found, in remote districts, that it is almost invariably refused. Needless to say, the 'vanner should always be scrupulously careful in the camping grounds. Any gates that he opens should be properly closed again; waste paper, empty tins, etc., should be buried. The farmers' womenfolk and children always seem to appreciate an invitation to see the inside of the van.

When, as in the New Forest, for instance, the camp is not in enclosed land, the horse must be either hobbled or stabled. Hobbling (which means the fastening together of the forelegs so that while the horse can feed it cannot travel far) is not to be recommended with a horse unaccustomed to it, and so it is better to stable.

For the amateur photographer caravanning has many advantages. One can take a stand camera and a good supply of one's favourite plates. If need be the van can be converted into a dark room for changing during the day and an occasional trial development be done at night. It certainly makes an enjoyable holiday, and the writer will not be at all surprised if a caravanner secures one of the three big prizes in the "Daily Mail" Best Holiday Competition.

W. J. CASEY.





THE RIVER.

BY W. J. HART.



A Holiday on the Mountains

THE photographer whose holiday is to be spent on the mountains is confronted by the question, "What apparatus should be taken?" To answer this, one must first settle what he intends to do. Is he going to climb, or is he going to walk, simply with a view to making pictures? To the climber I would say: Take the lightest folding

camera possible. If you are going to walk, and your primary object is picture-making, I would certainly advocate a camera of the hand and stand variety.

When it comes to the question of films or plates, without any hesitation I would say plates. I know that, as regards weight, plates are, of course, nowhere in the competition, but against that let us put the ease of handling a glass plate, especially when it comes to working on the negative, either with a pencil in front or with matt varnish and stump on the back.

There is one point which to my mind is very important. Anyone who attempts to photograph on snow or ice with any plate—ortho or otherwise—without a screen will certainly find himself woefully disappointed in the result. All the beautiful shadows and the blue tones in the crevasses are more or less lost without a screen. Also the skyline of a snow mountain has an irritating way of fading softly and quietly away into the said sky. We therefore find ourselves compelled to use a screen, and as far as my experience goes I know of no celluloid film on the market that has a lower factor than 4 for the palest yellow screen that is of any service for the purpose.

If, on the other hand, we use such a plate as Wratten's Panchromatic, we find that the same screen works at a factor of 2 or $1\frac{1}{2}$; in other words, supposing the speed

of our shutter to be fixed, and that without a screen the exposure would be one-thirty-second of a second with $f/16$, with a K1 screen and the same speed of shutter we only have to open out the lens to $f/11$ for the exposure to be the same. The two prints reproduced below sufficiently illustrate the absolute necessity of the screen.

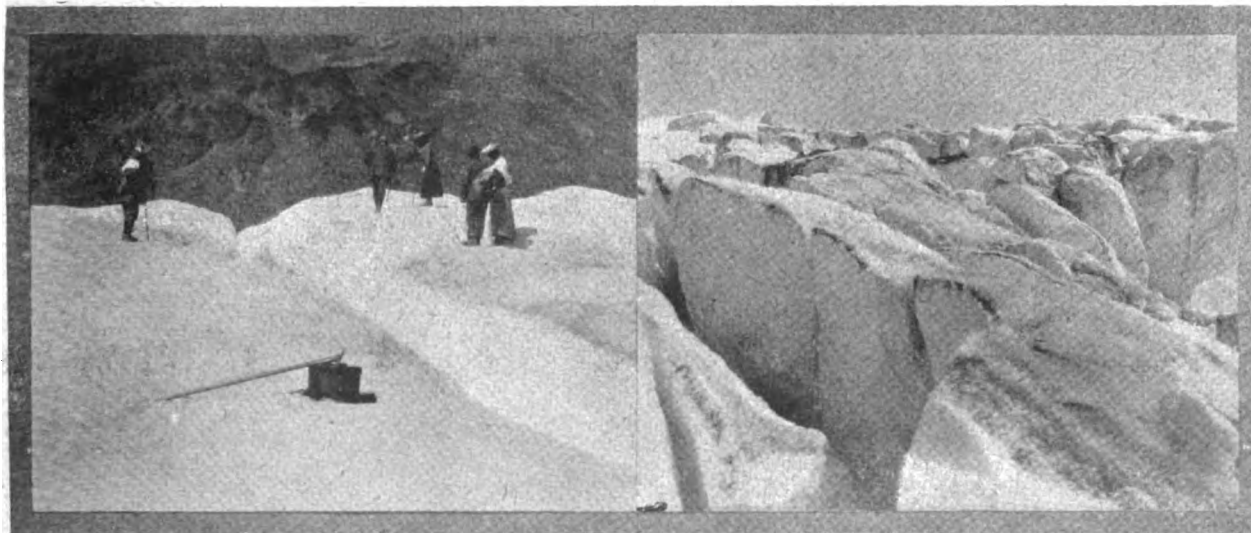
Of course, if we have lost our screen, or never had one to lose, we must do the best that we can without it. In such



The Brethorn.

a case, some little gradation can be attained by photographing as directly into the light as is found to be possible without fogging the plate.

This leads to another point: "Have a hood to your lens." This is especially necessary in the very portable folding cameras, in which everything appears to be sacrificed to cutting the thickness of the apparatus down to the last fraction of an inch.



ICE. Without and with a light filler, showing how the tones of the crevasses are almost completely lost without the screen.

After a somewhat stiff climb or scramble, in which, possibly, we may have had to use arms and legs—to have reverted, in fact, to our Darwinian forefathers—we shall find our breathing apparatus is of woefully recent manufacture; in short, that we are breathing so hard and so rapidly



DRU. With an ordinary lens.

that it is not at all easy to hold the camera with our wonted steadiness. Under these conditions any little knob of rock, the head of an ice axe, or even the top of a walking stick on which to rest the camera is handy. As an additional comfort there are many very convenient and portable little tripods now on the market, which are perfectly rigid and will easily slip into the rucksack.

If the tripod is not as short as the width of the shoulders, it should be carried vertically with the top ends sticking out of the rucksack. It may not look elegant, but it is comfortable and out of harm's way. One enthusiast went so far as to tell me that he owed his life to his practice of thus carrying his tripod; for a rock falling on its way to his head hit upon the poised top of the tripod, and received the blow destined for his skull. Personally, I thought the rock must have been rather small!

As regards exposure, it does not do to place too much reliance upon the more actinic power of the light at high altitudes. It is certainly true to a great extent, but as a matter of practical use I never begin to shorten my exposures on account of altitude until over 8,000 feet.

If it is possible to choose the length of focus of your lens, I would say have the longest you possibly can beg, borrow, or steal. Distances are great in these parts, and even with a long

focus lens the inevitable dwarfing of size robs many a peak of its natural majesty; and, let me add, if you possess a telephoto outfit, take it.

I think I have fairly exhausted all ways of evading expense in carrying one's baggage when travelling. At first I used to pack my plates in the registered luggage. They certainly arrived safely, but there was a terrible sum to pay for overweight. Next I used a dressing bag or suit



DRU. The photograph ($\times 20$ magnification) from the same point as the companion picture. Distance of the peak about twelve miles.

case about 22in. long—this being the utmost size allowed to be taken in the carriage by a passenger as hand luggage—but when the plates were carefully stowed in this, along with all the apparatus and etceteras necessary for one's photographic comfort, the suit case was about as much as three or four porters could lift with the aid of the perspiring traveller. This led to questions as to how far the weight was in excess of what was allowed, although the bulk might be within the limit.

My final experiment, which has for some years been successful, is to place the lighter and more bulky articles in the suit case, but to stow the heavy plates in a small handbag, which looks innocent and can easily be carried by the traveller himself without exciting the suspicions of any baggage weighing porter.

I think I have passed every douane in Europe, and never yet, in some eighteen years, have I had the slightest trouble, although I am

bound to say that I limit my stock to 250 plates.

A few words in brief, and I have done. Do not trust the Continental dark room. The only dim thing about it is the light that filters through the so-called red lamp. Every other sort of light is abundant; therefore spend a cheery half-hour before starting on your travels practising loading slides with a changing bag. Also, if you wish for real peace of mind, take with you some sort of developing tank, and check your exposure as you go along. There is no need to bother with carrying developer, rodinal is easily purchased, even in the smallest village, all over Switzerland and the Dolomites.—C. R. ATKIN SWAN, F.R.G.S.

A Matt Varnish.

A varnish that dries quickly and gives a surface like ground glass can be made by powdering an ounce of gum sandarac and a quarter of an ounce of gum mastic, and putting it in a well corked bottle with half a pint of ether. It should be vigorously shaken from time to time until it is all dissolved. It may then be filtered into another bottle through a plug of cotton wool placed in a funnel, a piece of glass being laid across the top of the funnel to prevent the ether from evaporating. When filtered, benzine is to be added, the proportion of benzine governing the degree of mattness of the surface the varnish will possess when dry. It is best to add only a very little benzine at first, trying the varnish to see if more is necessary. Half an ounce to an ounce will usually be found quite sufficient. The varnish dries very rapidly, and if applied to the glass side of a negative can be worked on with a pencil and stump, or removed with a knife, to modify the results.—JAS. CLARKE.

THE LONDON AND PROVINCIAL Photographic Association, at its annual meeting, re-elected, as trustees, Messrs. T. E. Freshwater and A. Haddon, and as honorary secretary, Mr. Ernest Haman of Birchdale, Woodlands Avenue, Wanstead.

A CATHEDRAL BOOK. Mr. Francis Bond's "English Cathedrals Illustrated" has now reached a fourth edition, which has just been published, price 7s. 6d. nett, by Mr. B. T. Batsford, of 94, High Holborn, London, W.C., under the title of "The Cathedrals of England and Wales." It forms an admirable companion and guide to the buildings with which it deals, by one of our leading authorities on Gothic architecture. It is impossible to read Mr. Bond's reasoned and judicial appreciations without having a wider and deeper interest in his subject. Each cathedral is dealt with separately, in alphabetical order, a ground plan being given and numerous photographic illustrations. Every architectural photographer should have a copy on his shelves.

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Our Lecturer and Demonstrator, Mr. W. Bell, of Hopwood, Heywood, Lancs., is now arranging his programme for next season and will be pleased to hear from any Society who desires to fix a date for his lecture on "Retouching the Negative."

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A Commonplace Holiday

LOOKING over the list of the various kinds of holiday to be dealt with in the Summer Holiday Number of *Photography and Focus*, it became self-evident that, exhaustive as that list seemed to be, there were an immense number of holidays that could not be classified under any of those headings. An ice-cream vendor, by way of showing the purity of his wares, stuck up an official analysis on the following lines:

Cream	...	...	21.3
Flavouring	...	...	4.7
Miscellaneous	...	...	74.0

and, as with his product, "miscellaneous" plays a large part in the holidays of the average man. He does not particularly want to go to the seaside or the Continent; he is not keen on caravaning or yachting; roughing it has no charms for him—in fact, smoothing it is his choice. It is not that he wants to go to some definite place and to do some definite thing. True, he would like a nominal occupation, but still would take things easy, provided always he does not run the risk of being bored.

He may not stand a chance of winning the "Daily Mail" Competition; it is unlikely that anyone connected with that super-active publication dare

show an official appreciation of the passive delights of *dolce far niente*; moreover, it is very doubtful whether they can be shown adequately, if indeed at all, by means of the camera, but his holiday may nevertheless be as enjoyable as any other.

Articles have been written on the pictures we have missed by not having our cameras always with us; is there nothing to be said in favour of the unused camera? I contend that a camera ready for instant employment, capable of lending itself in a moment to the most exigent demands of its owner, but with which no exposure whatever is made, no subject even arranged upon its ground-glass, may be a very important adjunct to a successful holiday.

It is essential to the comfort of the true holiday-maker that he shall have something which may be left undone. If he once sighs to himself, "I wish I had something to do," his pleasure—his true holiday—ceases. He must know that within a convenient distance, say two hundred yards if he has not had any walking that day, there is the ideal north choir aisle, with the ideal lighting; the last load, with sunset effects suitably arranged; the rustic

couple with the third party glancing jealously over his shoulder, as the spectator murmurs, "Two's company"; or, perchance, that blaze of midday glory, with fleecy clouds overhead and the sun brilliantly reflected in the sea, that scorching glare of dazzling light which the amateur snaps with 1-250th sec. at $f/22$ to obtain a true and faithful record which he labels "Moonlight."

These and similar subjects must be at hand, and, along with them, we must have an instrumental outfit adequate for the work. In its case, close to the hammock, must be no mere toy or make-believe, but the treasured camera complete.

It is no good leaving the wide-angle lens at home, or dispensing with the colour screen, or even having a few only of the dark slides loaded. It may be a question whether, as the camera may have to be carried, at least in thought, only two or three slides should be taken, on account of weight; but, on the other hand, it might be urged that they should all be there, some being left behind, in thought, should this seem to be requisite. The great thing is to be perfectly ready, equipped as fully as may be to deal with the subjects at hand.

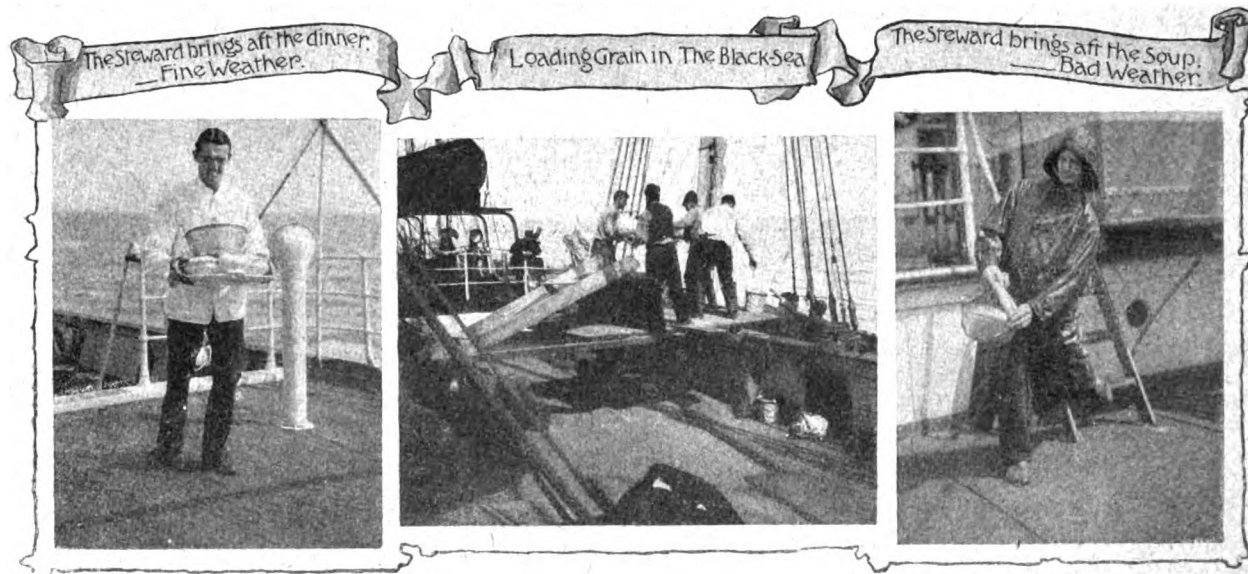
Only when this is the case can the holiday-making photographer count upon getting the very utmost satisfaction from his work. Then and then only shall nothing stand between him and the accomplishment of the task but his own inertia. Then only is he fenced off and secured from boredom. It is no longer a sigh for something to do; it is rather a breath of deep content for having something to do and doing it not.

Let others sing the praises of the camera, actively employed, as a companion; mine it is to hymn the delights of the camera in its case, the potentiality of photography as a soothing influence.

As we lie and gaze dreamily at the spots of blue sky flickering amid the leaves overhead, it matters little whether it is pictorial work of the most advanced kind, or the merest topographical snap-shotting which occupies our thoughts. Everyone to his taste; either forms a suitable subject for summer contemplation; and the successful and complete avoidance of either contains within itself all the requisites for a really happy holiday.—C.O'D.



"Camped in the depths of a wood." (See "A Holiday in a Tent" page 50.)



A Holiday on a Tramp Steamer

FRIENDS at the photographic club to which I belong have sometimes expressed astonishment at the fact that I am able to show pictures taken in so many foreign lands. "You must have travelled a great deal," they remark, respectfully, the inference being that I am a person of means and leisure. How, otherwise, could I exhibit views taken in Spain, Portugal, Italy, Turkey, Russia, Egypt, and so on?

The truth is that, so far from being wealthy, I am rather impecunious; yet—by a paradox—it was my lack of cash which first caused me to discover my own pet method of seeing the world. Had I been moderately well off I should, in all likelihood, have spent my holidays at some English or French Spa. Such conventional luxuries I cannot afford, and the queer consequence is that, instead of finding me at Colwyn Bay for my vacation, you are safer to encounter me snap-shotting in the picturesque streets and bazaars of Constantinople.

I have not, however, reached the shores of the Golden Horn by means of the Orient express *train de luxe*, nor are my headquarters at the Pera Palace Hotel. My temporary home, and my mode of travel, are combined in one. You behold it—an 'ugly lump of a vessel, anchored out there in the Bosphorus—a tramp steamer.

"Tramping"—that is my method of visiting foreign countries, or, at any rate, their coasts.

A tramp steamer is, of course, not comfortable in the sense that an Atlantic greyhound is comfortable. Its decks are bare and unsheltered, and sometimes very dirty. Its food is plain, its cabins unornamented, and its times of sailing are uncertain. It is no use setting forth upon a voyage, say, to the Black Sea, and fixing, within a week, the date of your return. If, then, your holiday has very precise limits, you will be wise, should you try "tramping," either to choose a short round, *e.g.*, the Baltic and back, or else provide yourself with sufficient money to come back overland by train or overseas in some fast liner.

How does one obtain permission to take a voyage upon a tramp steamer? Simply by asking for it—asking the right people.

No one who lives in one of our great seaports—Liverpool, Glasgow, and the like (somehow one does not count London!) is likely to be unacquainted with somebody or other in the shipping trade. That somebody will "know the ropes." A voyage on a tramp is, plainly, a favour to ask, and must be treated as such by the applicant; but plenty of shipping firms will grant the request without any ado, the understanding being that the would-be passenger is to pay for his keep at the rate of 2s. 6d. a day. He will also be asked to sign on as a nominal member of the crew—this is a pure formality, gone through for legal reasons—and the chances are that he will find himself entered as a purser, no such official being, in reality, attached to the sort of ships with which I have had dealings.

Another way to get a voyage is to apply direct to the captain, should you be able, in one way or another, to make that functionary's acquaintance. Better still, perhaps, is to make friends with a shipping agent, or even a ship's chandler, as he will be able to introduce you to any number of different captains, all of them bound for different places, and it is thus easy to choose which of many voyages you would most wish to take; which voyage, too, promises best to fit in with the dates at your disposal.

Readers who do not live in seaports may manage all this business by correspondence; but the truth is that it is better arranged, personally, on the spot. The wise wanderer will go direct to his seaport, and there discover a ship—and its captain—for himself. So much of one's happiness on board the ship will depend on the captain that it is highly desirable to interview this potentate *before* starting on the voyage, and thus make certain that he is one whose company is sure to prove congenial. My own experience of tramp captains, I hasten to add, has been of the pleasantest—but in this profession, as in all others, there are varieties.

The outfit for the voyage will depend on its probable duration, and on the countries to be visited. A good trunkful of clothes—old, but of a variety of warmth—should be bought: there will be ample storage room for

Imperial Notes

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LONDON, JULY 16TH 1912.

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Editorial.

This is the Summer Number of *Photography and Focus*, and we feel sure that our many friends will be pleased to see that "Imperial Notes" finds a place amongst its interesting contents. We thank the numerous readers who have so kindly written and told us how pleased they are with this little newspaper-within-a-newspaper, and we feel that we may be allowed to offer a very few words of advice to all our readers, this week, on the subject of the plates they should use for their summer holiday photography.

Advice we can offer to every amateur photographer is: If you are not already an "Imperialist," become one this summer. As to the plates you should use we can speak with sincerity, confidence, and authority. If you want really good negatives, **YOU SHOULD USE NO PLATES BUT IMPERIALS**, and for these reasons: (1.) Imperials are proved the best plates manufactured to-day by every test it is possible to apply. (2.) They are absolutely free from fog and grain. (3.) They are coated with the finest emulsions it is possible to manufacture. (4.) Behind Imperial plates stands twenty-one years of specialised effort—twenty-one years of unequalled success in plate manufacture. (5.) Imperial Plates win more prizes in photographic papers than any other kind. (6.) Imperial Plates are used by all the leading Press and professional photographers. (7.) Imperial Plates cost more to make than any other kind, but are sold to you at the standard prices. (8.) Imperials give better detail in the shadows, better gradation all through, and infinitely better negatives in general than any other kind. (9.) Imperial Plates are absolutely uniform and reliable as to speed. (10.) Imperial Plates do not frill, and they are rapid and efficient in development. (11.) Imperial Plates have a greater latitude in exposure than other plates, and therefore save you loss of money on "failures." (12.) Imperials are used by more amateur and general photographers than any other brand of plates, and they are now used in every civilised country in the world.

We offer a prize of £2 2s. to any reader who will send us the best replies, on a postcard, in answer to the following simple questions:

"Why should I use Imperial Plates?"

"Why should I use only one make of plates, Imperials, consistently and regularly without changing?"

Five other cash prizes will be awarded, and there will also be some consolation prizes. You may send in more than one postcard if you would like to. Please mark your card "Reasons Why," and address to:

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"FAIR SHRIMPERS." ON THE SOUTH COAST.

A Press Picture on an Imperial Plate. There are two kinds of female bathers, one plain, the other coloured. Wonderful indeed is the siren of the shore as she flits up and down by the margin of the sad sea waves. This fair bird sings softly as it hears the musical click of a thousand shutters, swiftly snapped to perpetuate the graceful pictures made in the summer sunshine.

THE £1,000 HOLIDAY.

Expert's Views on Competition Picture-making

There is every sign at the moment of writing that interest in the *Daily Mail* competition in which the sum of a thousand pounds is offered for the best set of twelve holiday photographs is on the increase. This great contest is no nine days' wonder. It is predestined to give a remarkable fillip to amateur photography as a hobby, and it is safe to forecast that the holiday season of 1912 will produce more photographers than any previous holiday season has done, notwithstanding the rapid increase in the popularity of amateur photography.

There are few pleasures in life comparable with those of the annual vacation, and it is, then, a worthy enterprise on the part of the widest circulated British newspaper that it should have made such an offer as the one announced in May last: for to record, for all time, by the camera-art, the intense pleasures and enjoyments of the happiest weeks of the year, is something well worth doing, whether it be done after the manner of the modest beginner or in the perfected style of the expert amateur who has studied, and practised, his hobby for years.

We published in our last number an interview with Mr. Craig McKay, a well-known pressman and authority on press photography, in which Mr. McKay gave some hints and suggestions on the subject of making pictures that will win the *Daily Mail* prize. We now print some notes of a further interview with this gentleman, and this time some special attention has been given to the subject of holidays on the Continent.

Mr. McKay quickly came to the point. "It is," said he, "a foregone conclusion that the pictures that are going to win the big prize will and must all be pictures of exceptional human interest. Every picture will, in the words of a widely advertised nostrum, tell a story. And this story will have to be bright, interesting, vivid, and packed full of holiday happiness and pleasure, in addition to the amount of scenic portrayal necessary to afford 'local colour' or the appropriate holiday setting."

"Continental holidays? Why, yes, some Continental tours afford subjects for splendid sets of prints—sets that will stand a good chance for the £1,000, no doubt. Think of a set illustrating a tour through Holland and Belgium, or prints illustrating a holiday in the Italian lakes district. A trip to the Riviera, again, could be made intensely pleasing, photographically recorded. I do not think, however, that photographs of holidays in out-of-the-way haunts like Algiers, Morocco, or Egypt, will stand a chance by the side of the pictures of a jolly holiday at an English watering-place. Ultra-foreign holiday pictures are more curious or 'interesting' than pleasing in the holiday enjoyment sense. The same remarks apply to holidays in Spain or Russia."

"What pictures would I recommend for a Holland and Belgium 'set'? Well, Holland always has a great fascination for cameraists, but some ingenuity will be needed to make the picturesque Dutch pictures convey the idea of holiday pleasures, or the personal enjoyment of the photographer and party. Good Dutch subjects might include a semi-humorous picture as: 'At Volendam we had great fun trying to make two old Dutchmen understand us,' with photograph to suit. Another: 'One day we enjoyed a homely meal with the Dutch children in a pretty Dutch cottage.' Passing on to Belgium, you would, of course, have views of enjoyment in Brussels and of your arrival at Antwerp Cathedral: 'We steadily admired the beautiful old Cathedral.' And while in Brussels you would go out to the field of Waterloo, and thus get a picture, under which you might write, say: 'We enjoyed the visit to Waterloo, and here you see the guide trying to sell us a sabre 'from the battlefield' made in Birmingham. He failed.' (It should be remembered that the Rules of the competition demand appropriate descriptions of the pictures—and all must be interesting.)

"Switzerland is ideal, of course, from the holiday enjoyment side. In summer it is the great playground of Europe, and the difficulty would be to restrict your 'best' pictures to twelve in this case."

"But quite as good pictures can be made for this great competition at Margate as at Lucerne, at Yarmouth or Weymouth or Brighton or Ilfracombe as at San Remo or Schvenningen or Monte Carlo. Better, in fact, for you have to picture a holiday enjoyed by British people in the true British way; and the most humble holiday maker with a box camera may be assured that he will stand as sound a chance of winning the prize as the wealthy competitor with a thirty guinea reflex on the Riviera—if he will but file his pictures with true pleasure, real enjoyment, and all the holiday happiness that he can find. And true happiness is no respecter of places or of persons."

"By the way, for a picture of real happiness I should like to see a portrait of the winner of the prize the moment he or she opens the envelope that brings him the cheque for £1,000, wouldn't you?"

Announcement.

Readers of "Imperial Notes" will be interested to know that we have in preparation a special 8-page issue, which will contain reproductions of some of the finest summer holiday photographs ever published in one journal.

The many readers who have written to us for advice in connection with their pictures for the *Daily Mail* competition, and holiday-making photographers generally will find the Summer Holidays Number of "Imperial Notes" full of ideas and suggestions.

PHOTOGRAPHERS, DO YOU REALISE

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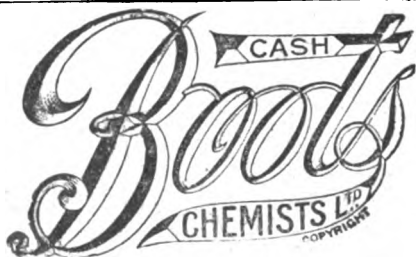
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18, Moorfields.
5, Euston Road, King's Cross.
152, High Street, Putney, S.W.
The Arcade, Liverpool Street.
Etc., etc.

MANCHESTER: Victoria Station Approach.
LIVERPOOL: 11-13, London Road.
NOTTINGHAM: Pelham Street.
CAMBRIDGE: 31, Petty Cury.
LEEDS: 7-9, Bond St., and Briggate.
SHEFFIELD: 6, High Street.
BRIGHTON: 158-162, Western Rd.
Etc., etc.



How Amateur Photographers can add to their Incomes.

An Article based on Actual Experiences, by Vincent Lockwood.

IN the course of my daily duties I have been asked over and over again whether the average amateur photographer who can take decently bright, properly focussed pictures, can make money by selling his photographs to the illustrated papers. Sometimes these enquiries are made in person, and I am always glad when they are, for then I can show scores of letters from amateur photographers who have been taught how to make profits out of their hobby, and are really grateful for being shown. Here is a letter that has just come to hand from a student who as yet has not even finished the course of lessons he is taking: "I have done remarkably well. Nearly every week I have some photographs published. I live in the country, where 'newsy' photos seldom occur, but the lessons taught me that there were things to do besides 'news' photographs, and I have done them with great success." I can show you the original of this letter and dozens and dozens of others like it, if you wish to see them. There is no mystery about the money-making part. It is simply the straightforward outcome of the course of Press Photography offered by the Practical Correspondence College, of which I am the Principal. If you call and see me at 10, Thanet House, Strand, W.C., I can show you what other students have written. If you cannot call, I can send you particulars of what the course does, and what it will do for you.

The P.C.C. has a very definite aim, and that is to make money for the student. Its efforts are tangible. It teaches nothing that will not bring in money to those who are taking the tuition. And, what is more, it does not want any single person to enrol as a student who does not actually desire to make money out of his work, and make it quickly.

Students who cannot earn fees while taking instruction are not wanted. This College depends largely upon the recommendation of its successful students, and if it cannot get these recommendations it stands to reason that the student has not been shown how to make money.

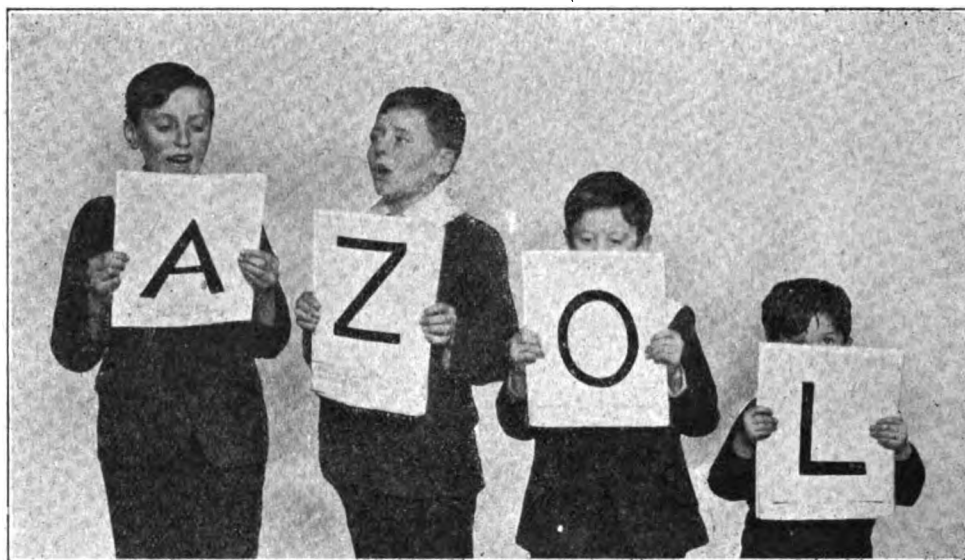
The Press Photography course is exceedingly interesting, and it will appeal to all amateur photographers who have mastered the rudiments of the hobby. We have trained free lance photographers in all parts of the country, and shown them how to give their prints a market value. In one big weekly journal containing a lot of photographs three pictures out of four were supplied by P.C.C. students, and this proportion has happened over and over again.

The Press Photography course has been written and is conducted by men who know the business from A to Z. They are dependent on Press photography, and have succeeded at the business. To teach anything you must know the ropes yourself. There is no theorising, no "hot air," about this course. It just gets down to plain facts, and puts those facts in a straightforward, businesslike way. You are told why you should do certain things, and how you are to do them. The sort of subjects that have a selling value. We do not suggest that you should compete with the professional press photographer, but we can

show you a wider field and a range of subjects in which, as yet, there is little or no competition. No one man can cover more than a limited area, and there is work in plenty within a mile or so of your own home. The course teaches:

How to discriminate between suitable and unsuitable subjects. Finding a point of interest in unpromising material. Freak pictures and fancy subjects. Hints on originating ideas. Taking and making opportunities. How to profitably employ the holidays. How to earn a guinea on Saturday afternoon. Possibilities in rural districts. Developing artistic perception. Hints on taste and judgment in composition. How to prepare topical pictures. Artificial aids. Nature studies. Choice of surroundings and treatment. Selecting a camera, lenses, etc. How to make the most of a modest outfit. The right way to take snap-shots. Snap-shotting in a crowd. Taking photos unobserved. Practising speed. Use of stand cameras. Value of enlarging. How to build up series of prints. Developing ideas. Securing information. Examples of successful series. How to make the most of a series. Magazine work. Photographic illustrations of stories, articles, and books. Photographing antiquities. Practical formula for cultivating the journalist instinct. How to study editors' requirements. Newsy photographs. What to avoid. The field for free-lance work. The press photographer's calendar. How to be "in time." Storing and indexing negatives. Making prints rapidly. How to handle a "scoop." The way to avoid amateurishness. How to gain access and permission. How to sell prints. How to select the right paper and the right time. The best way to approach editors. Submitting prints by post. Essential business details. Simple system of book-keeping and recording sales and rejections. What to charge. Copyright. How to sell rejected prints. Selling same photos to different papers. Prices for sole rights. Limited period rights. Building up a connection. Making a name. How to specialise. Picture postcard possibilities and rights. Use of agent. Sending prints to America and abroad. Importance of titles. General summary. Useful "tips."

Write to me at the Practical Correspondence College, 10, Thanet House, Strand, W.C., and send me half a dozen photographs that you have taken yourself. We ask this because we really cannot enrol those who are not fitted to profit by the instruction. It is not fair to the student, and we cannot benefit by recommendations if we do not make the student a success. But if your prints show that you can do the kind of work required, we will send you full particulars and a criticism of all your prints (which, of course, will be returned). This preliminary advice will cost you nothing, and we shall be able to show you what an opportunity you have of making anything from 10s. to 20s. a week out of the sale of pictures that you can easily take. It is an interesting proposition, and it costs you absolutely nothing to make us prove the truth of what I have told you. Will you not drop me a line or call and see me about it?



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it in your cabin unless there is another passenger. Of photographic materials there should be plenty, if several ports are to be touched at; but little photography (in my experience) is to be done when at sea.

You will, of course, make a point of taking a portrait of the captain, and also immortalise a group of the mates and the chief engineer; and if they are impatient to see the results you will have to develop those there, uncomfortably on board.

No other development need be attempted until the return to home and dark room. And if the photographer uses an actinometer—as it is (to my mind) far more important to do in foreign countries than in England—there should be no necessity whatever to indulge in any messing with chemicals for the sake of ascertaining (what should be scientifically indubitable) that gross mistakes are not being made in the way of over or under-exposure.

The actual cost of the voyage will, for pretty obvious reasons, amount to something more than the bare 2s. 6d. a day.

On reaching the end of the trip the steward should be tipped—sensibly, not munificently—and in port one cannot go ashore without spending money, if only in the matter of “standing” one’s good comrade, the captain, a dinner or some such trifling courtesy. A box of cigars makes things amicable on board, too; and one can hardly visit foreign climes without purchasing some little gifts for the folks in England.

But all these items are a matter of personal consideration, and the reasonably economical man with a ten-pound note in his pocket ought to be able to face a six weeks’ tramping of the Mediterranean without much fear that he will return in a condition of total penury. “X.Y.Z.”

SnapShots

THE PHOTOGRAPHIC CONVENTION of the United Kingdom was formally opened on Monday in last week, by an address from the president, Sir Cecil Hertslet. The meeting place this year is Amsterdam, and at the moment of writing everything points to a very enjoyable time being spent by the conventioners.

DEATH OF MR. W. BLAKE. We regret to learn that Mr. W. Blake (Blake and Edgar), of Bedford, died on the 30th ult. in his sixty-seventh year. He is survived by his widow, two sons, and five daughters. The eldest son, Mr. W. N. Blake, is connected with the business in Bedford, Mr. E. E. Blake, the second, being wholesale manager to Kodak, Ltd., at Kingsway.

COLOURED PHOTOGRAPHS. Those who like to colour their photographs may be glad to know of a simple method by which this can be done most effectively. We have some capital examples lying before us as we write, which serve to show of what the process is capable, yet the colour has only been applied in quite a rough fashion, and without any practised hand to guide its application. The photographs themselves are printed right out by contact on the Paget Co.’s Hydra Ivoettes, which, as our readers know, are a sensitised, ivory-like film. They are then painted on the back in oil colours, and backed up with a piece of white paper, the paint showing through the photographic image and colouring it, while at the same time its details are not destroyed or hidden. We know of no other process which gives so excellent a result, with so little skill, and in so simple a manner; and feel sure it only needs to be known to be adopted by all those to whom the tastefully tinted picture appeals.

The Week's Meetings

MONDAY, JULY 15TH.

Bowes Park and D.P.S. Portfollo Night.
Walthamstow and D.P.S. Print Competition.

TUESDAY, JULY 16TH.

Nelson P.S. Holiday Prints Competition.
Dukinfield P.S. The Hague, Mottram.
Hackney P.S. Plea for Simplification. M. Arbuthnot

WEDNESDAY, JULY 17TH.

Cwmaman A.P.S. Exhibition of Members' Work.
Accrington C.C. Sabden Brook.
Rochdale A.P.S. Finishing the Prints. M. J. McCaw.
Belham C.C. Transferring the Photographic Image to Metal. W. Kirkland.

THURSDAY, JULY 18TH.

Nottingham C.C. Melbourn.
Stockport P.S. Tidswell via Miller's Dale and Lytton.

FRIDAY, JULY 19TH.

Manchester A.P.S. Action of Bichromate on Gelatine. R. B. Fishenden.

SATURDAY, JULY 20TH.

Bowes Park and D.P.S. Canvey.
Manchester A.P.S. Ribchester.
Leeds C.C. Horsforth (Nature Section).
Accrington C.C. Sabden Brook.
Darwen P.A. Balderstone Woods.
Oldham P.S. Hebdon Bridge.
Halifax C.C. Evening Rambles: Rishworth.
Walthamstow and D.P.S. Broxbourne.
Watford C.C. and P.S. Chipperfield.
Hull P.S. Brock-o'-Dale Woods.
Handsworth P.S. Kenilworth and Warwick.
Hackney P.S. Annual Sports Outing. Broxbourne.

MONDAY, JULY 22ND.

Wallasey A.P.S. Silhouettes. C. G. McCaig and W. Hayes.

Business Notices.

Publishing.

OFFICES.—20, Tudor Street, London, E.C. Telegrams: “Cyclist, London.” Telephone: 6720 Holborn (5 lines). Communications for the Publishers should be addressed: Illife and Sons Limited, 20, Tudor Street, London, E.C.

PUBLISHING DATE.—*Photography and Focus* is on sale throughout the United Kingdom every Tuesday morning.

SUBSCRIPTION.—The Subscription Rates are given each week at the foot of “Piffle.”

REMITTANCES.—Postal Orders, Cheques, etc., should be crossed and made payable to Illife and Sons Limited.

Advertisements.

All communications on advertisement matters should be addressed: The Advertisement Manager, *Photography and Focus*, 20, Tudor Street, London, E.C. All copy for displayed advertisements for the issue of any particular week must reach Tudor Street by the first post on Monday morning in the week previous.

PREPAID ADVERTISEMENTS.

SALE AND EXCHANGE (for Amateurs only).—6d. per line of eight words. Minimum, 1s. Any portion of a line (eight words) counted as one line.

PROFESSIONAL AND TRADE.—Three words 2d. minimum 1s.

All advertisements must be accompanied with remittance, and should be posted in time to reach the offices, 20, Tudor St., London, E.C., not later than first post Wednesday for following week's issue.

Advertisements are inserted as far as possible in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

Box Numbers.—For the convenience of advertisers, letters may be addressed to numbers at the office of the paper. When this is desired, 2d. will be charged for registration, and three stamped and addressed envelopes must be sent for forwarding replies. Only the number will appear in the advertisement. Replies should be addressed: “No. 000, c/o *Photography and Focus*, 20, Tudor Street, London, E.C.”

Deposit System.

Persons who hesitate to send money to unknown persons may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with *Photography and Focus*, both parties are advised of this receipt. The time allowed for a decision after receipt of the goods is three days, and if a sale is effected we remit the amount to the seller, but if not we return the amount to the depositor, and each party to the transaction pays carriage one way. For all transactions not exceeding £1 in value a deposit fee of 6d. is charged; when over £1 the fee is 1s. Cheques and Money Orders should be made payable to the Proprietors, Messrs. Illife and Sons Limited, and addressed to them at Coventry.

Editorial.

ADDRESS.—All communications for the Editor should be addressed: The Editor, *Photography and Focus*, 20, Tudor Street, London, E.C.

TO CONTRIBUTORS.—The Editor will be glad to consider original up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting, on one side of the paper only, and should bear the name and address of the sender. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed for that purpose. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Every photograph must bear on its back the name and address of the sender. No notice whatever can be paid to communications without the name and address of the sender, not necessarily for publication. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee. The Editor will be glad to consider for publication, with or without letterpress, photographs of special interest, on terms to be arranged. Articles and illustrations are paid for on acceptance.

FAVORS FOR CRITICISM.—Readers sending prints for criticism or advice are notified that in all cases it is understood that by so doing permission is given for their reproduction, without fee, in *Photography and Focus*.

INTERVIEWS.—The Editor will be at 20, Tudor Street on Wednesdays, between the hours of 9.30 and 11.30 a.m., but can only be seen at other times by appointment.



"The time has come, the Walrus said, to talk of many things."

SHOULD you ever, dear reader, for some strange reason, instruct a press-cutting agency to send you cuttings bearing on photography, you will receive queer things amongst them. The little boys and girls who are given a pair of scissors to cut up the papers and magazines for you have weird ideas. If a case in the law courts is heard "in camera" you will get that. If anyone is presented with his "portrait," which is probably a full-length oil painting, you will get the account of it, just as though the presentation consisted of a *carte-de-visite* or a gaslight postcard. But I doubt if you will ever get a more irrelevant cutting than one sent to me and headed "England's Protomartyr." The little boy or girl who snipped it out probably read "photo-martyr." Far be it from me to deny that there are photo-martyrs, but I doubt if St. Alban was one.

* * *

A reader enquires about the effect of the gold chloride solution I recently described as being, from the method of its preparation, a mixture of gold chloride, glass, water, coal dust, and newspaper. He asks if it gives warm or cold tones. He might have asked if they were coaled tones, but I am glad he avoided such a ghastly pun.

* * *

No sooner do I horrify readers with an intimation of some new terror, either present or prospective, in connection with the cinematograph, than a fresh one crops up. In Germany, when the police are hunting for a criminal they have his portrait thrown on the screen at every picture theatre. If this becomes a recognised thing the huge number of wanted persons will convert the cinema into a rogues' gallery or pictorial Newgate Calendar. It will never do to venture into such a place if there is the probability of our portrait suddenly appearing on the screen with the inscription: Wanted for bigamy, murder, larceny, or whatever our favourite criminal hobby may be. Neither will it be pleasant to recognise in the photograph of a dangerous criminal eagerly being sought for as a homicidal maniac the gentleman sitting in the next chair. No doubt we often sit cheek by jowl with the most infamous persons, but as long as we are unaware of it there is no great harm done. At the same time it is just as well, before plunging into the Egyptian darkness of a picture palace to put your purse in your boot and your watch and chain down your back. If a picture on the screen then informs you that your neighbour is an expert thief you can chuckle over the fact that you have spoilt his evening, and you will very likely be so pleased about it that you will almost enjoy the show.

* * *

When I was talking about photographing wild beasts by conveniently confining them in packing cases I did not have time to mention that that is really a very tame and mean method of doing it. How would you like being photographed in a packing case? You know what you look like in a well-appointed studio, so you can guess how you would figure in an egg crate. You would look silly, and it is no good mincing matters or disguising the fact.

* * *

Suppose, for example, you wish to obtain a photograph of a lion. Put him in a sugar box and your result will entirely fail to convey the impression that he is wandering in his native wilds. There are three proper and correct ways of doing the job, and a certain Mr. K. has described them. Not only so, but he has put them into practice. As everyone will certainly desire to include a prowling lion in his set of happy pictures for the "Daily Mail" competition I will outline the three methods.

In the first, you go to a place frequented by lions and dig a hole in the ground. It is best to avoid attracting the attention of the beasts while you are digging. They are very inquisitive. And hungry. Therefore disguise yourself as a palm tree or a slice of desert. If you succeed in finishing the hole you do not go near it for six weeks, at the end of which period the lions have got sick of looking into it. Then you get in the hole with your camera and photograph the lions as they trot about.

* * *

The next method is to find a lion and set up your camera facing it. A semi-circle of natives then drives the lion towards you by providing incentives with their spear points. You keep one native by you with his spear. But when the lion charges, these two natives with their spears (yes, there are two now) are of no use against the charging lion. Therefore you have to arrange that before the lion reaches you it shall pause and turn round on the prodding natives. This makes the speary natives beside you quite unnecessary, but no doubt their presence is a comfort. There is at any rate the chance that the lion might select one of them in preference to yourself.

* * *

It is the third method, however, that appeals to me as the most dramatic and effective. Mr. K. fixed up his camera beside a drinking pool where he knew that a lion came at night. He put up his camera during the day, not liking to intrude on the lion. He then climbed a tree, so as not to embarrass the creature by his presence. When night came "he heard a sound in the undergrowth that sounded like a lion." This seems to imply that it was the sort of sound a lion makes. He pressed a bulb, or something that sounded like a bulb. This was followed by a flash of magnesium, and a miniature earthquake, or what sounded like one. Now, with commendable patience, Mr. K. stayed in the tree till daylight dawned and the last lion had retired from his revels. Then he descended, no doubt leisurely and cautiously. He found his camera smashed to atoms. But amongst those atoms, quite intact and absolutely unscratched, was a plate, and that plate contained a magnificent photograph of the lion.

* * *

That last detail is the touch I like about the story. In spite of the noises, the magnesium flashlight, the miniature earthquake, the faithful plate had done its duty. The magnificent photograph of the lion gleamed forth undimmed upon its surface as it lay amidst the wrack and ruin of the once beautiful camera. So my advice is, if you want a good lion photograph sacrifice your camera and adopt the tree and earthquake method.

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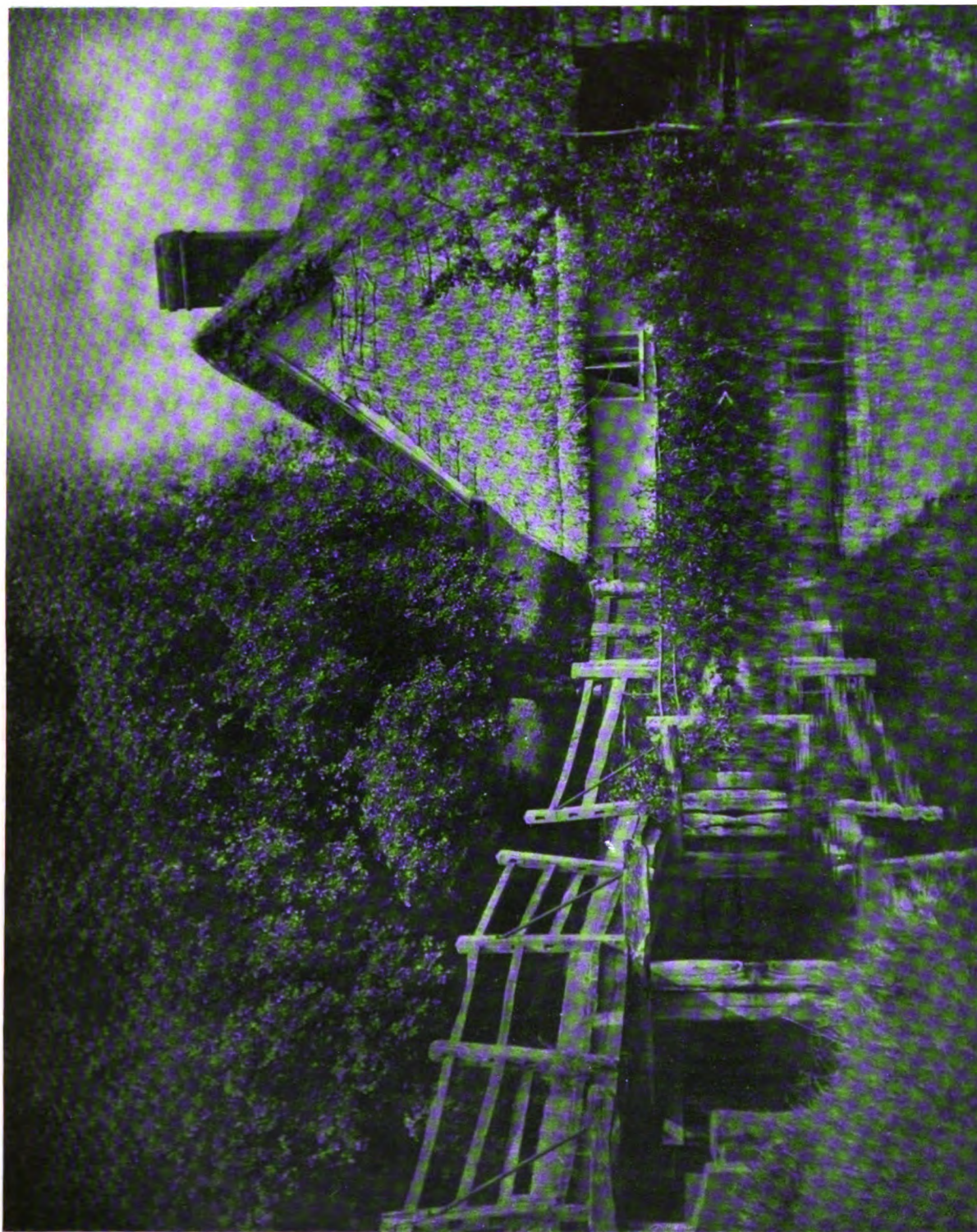
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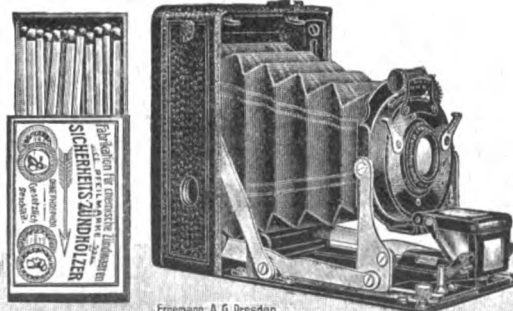
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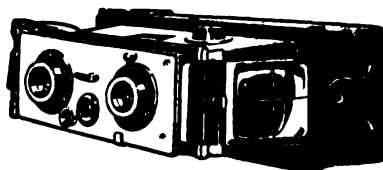
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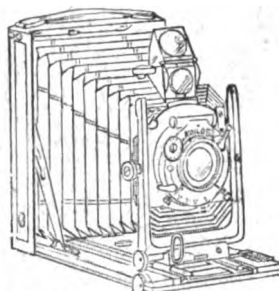
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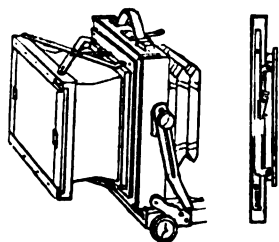


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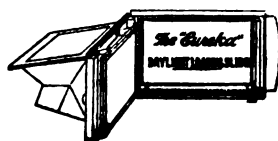
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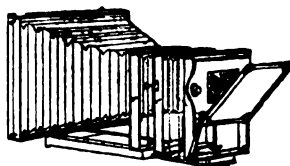
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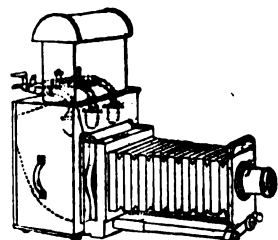
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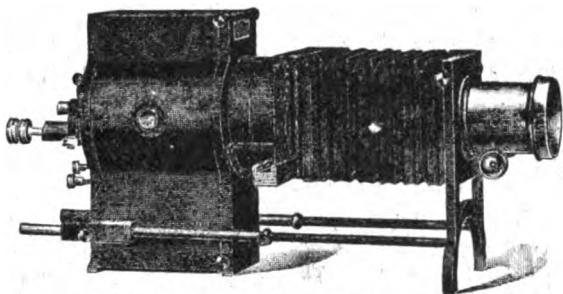
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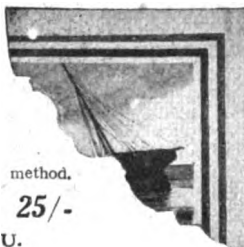
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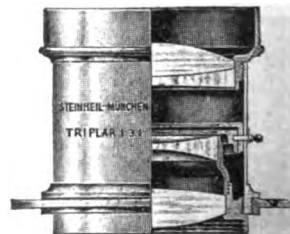
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GRIFPIN'S Autokon Daylight Enlarger, 1-plate to whole-plate, in very fine condition; **18/6.**

POSTCARD Midg, achromatic lens, speeded shutter, focussing magnifiers, iris diaphragm, very good order; **24/-**

1-plate ILFORD Magazine Hand Camera, entirely constructed of mahogany, patent changing device, best quality rectilinear lens, Unicum shutter, two brilliant finders; **32 6.**

5x4 FOLDING Hand and Stand Camera, fitted with superb quality R.R. lens in Unicum time and inst. shutter, rack focussing, rising and cross front, two tripod bushes, two double slides, leather case; **28 8.**

ERNEMANN Patent Stereo. Reverser, for printing stereos, in bromide at one operation, wonderful time saver, soiled only; **16/8.**

1-plate Busch Magazine Camera, detective applanat lens, f/6, in Unicum shutter, focussing adjustment, infallible changing arrangement, two brilliant finders, not even soiled; **£2 18s. 6d.**; ten monthly payments **6/3.**

KODAK Stereo. Bull's-eye, taking stereoscopic pictures or lantern slide size 3 1/2 x 3 1/2, very good order; **24/-**

1-plate HOLBORN Reflex fitted with R.R. lens, holds two ve plates; infallible changing arrangement good condition; **£3 5s.**; eleven monthly payments **6/6.**

No. 6 1-plate KLITO, Ensign anastigmat lens, Ensign Sector shutter, two brilliant finders, infallible changing, absolutely unsoiled; **£2 18s. 6d.**; ten monthly payments **6/5.**

F.O.P. Frena, takes films or plates; **8/6.**

5x4 C. AND G. Folding Focal Plane Camera, Anschütz type, fitted Panorthostigmat lens, f/6.3, brilliant direct finder, three double slides, very fine order; **£5 5s.**; twelve monthly payments **9/8.**

SERVICE Developing Chemicals, any formula; **2d.** per packet, six packets **10 1/2d.**

HYDRA Plates kept in stock; also special Pyro Soda Solution for developing; **1/-** per bottle.

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SERVICE Vest Pocket Opera Glasses; smallest in the world; powerful, light, and of neat appearance, complete in case; usual price, **10/6**; reduced **5/6**; approval.

1-plate COLLAPSABLE Focal Plane Camera, Anschütz type, reliable focal plane shutter, Ross Homocentric lens, f/6.3, three double slides, case, absolutely new; **£5 18s. 6d.**; twelve monthly payments **10/10.**

1-plate SANDERSON Hand Camera, in good condition, fitted with Cooke Series III. lens, f/6.5, in Unicum, time and inst. shutter, three double slides; **£5 5s.**; twelve monthly payments **9/8.**

POSTCARD Sanderson, Goerz Syntor lens, f/6.8, B. and L. Automat shutter, three double slides, case; **£7 10s.**; twelve monthly payments **13/9.**

1-plate CYCLE Poco No. 3, fitted with R.R. lens, Unicum shutter, large size brilliant finder, hooded screen, two double slides, in good order; **26/-**

3 1/2 x 2 1/2 WUNSCH Folding Hand-stand Camera, fitted with Ross Homocentric lens, f/6.3, in Koilos shutter, double extension, rack focussing, nine slides, first-class condition; **£5 18s. 6d.**; twelve monthly payments **10/10.**

1-plate CYCLE Wizard, fitted with Busch Detective Aplanat lens, f/6, in Unicum shutter, rising and cross front, brilliant finder, hooded screen, two double slides; **£2 2s.**; seven monthly payments **6/7.**

5x4 RAY Folding Hand-stand Camera, rack focussing, double extension, R.R. lens, f/7, in Unicum shutter, two double slides, really first-class condition; **29/6.**

POSTCARD Bella Folding Hand-stand Camera, fitted with superb quality rectilinear lens in Bausch and Lomb shutter, iris diaphragm, brilliant finder, infinity catch, engraved focussing scale, hooded screen, three slides; **28/6.**

No. 2 STEREO. Brownie, pair achro. lenses, finder, double bellows, infinity catch, very fine condition; **£1 17s. 6d.**; six monthly payments **6/10.**

1-plate ROLL Film Camera by Wunsche, solid U front, Mars anastigmat lens, f/6.8, Koilos shutter, universal back for plates or films, double extension, rack focussing, in first-class order; **£3 18s.**; twelve monthly payments **6/11.**

SPECIAL PURCHASE. Microscope Objectives, Dallmeyer 4/10in., in brass cases, absolutely new; **7/6** each.

HIGH-CLASS Student's Microscope, sliding bar stage, revolving diaphragm, coarse and fine focussing, Dallmeyer 4/10in. objective, mahogany cabinet; **£2 18s. 6d.**; ten monthly payments **6/8.**

STUDENT'S Microscope, high power, triple objective, mahogany base; reduced **6/-**

Microscope List, containing particulars of large number of bargains, free on application.

NEW Electric Dark Room Wall Lamp on wooden panel with eyelet for hanging, special battery giving eight hours' constant light, switch attachment; reduced price **6/-**

WHOLE-PLATE Triple Extension Camera, English manufacture, rising and swing front, swing and reversing back, solid base, wide-angle movement, removable panel, quite new; **£2 8s. 6d.**; nine monthly payments **6/1.**

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DEPOSIT SYSTEM, for particulars see "Business Notices."

CAMERAS AND LENSES.

QUARTER-PLATE Folding Bay, B. and L. shutter, R.R. lens, screen, scale, 5 slides, case, as new, little used; £1, cost double.—F. W. Curtis, c/o Gardiner and Lacey, 3, St. Giles', Norwich. [0712]

QUARTER-PLATE Sanderson Hand or Stand, Beck Isotigmat, 1/5.8, leather case, 3 slides, tripod, accessories; cost over £10/10, sell 26/15.—Shortman, Hogarth House, Sandown. [0701]

LATEST Quarter-plate Regular Sanderson, Goerz Dagor lens, Automat shutter, Antinous release, 5 time screen, 4 D.D. slides, tripod, and case, new condition; cost £12/10, sell £8; approval, deposit.—Camera, 19, Kenilworth Rd., Dublin. [0702]

HALF-PLATE Set, Kengott anastigmat, Koilos shutter, screen, 3 slides, cabinet made case, tripod, quantity dishes, etc.; £3/3.—Hill, 47, Barnsbury Rd., Malington, N. [0704]

QUARTER-PLATE Ensign Anastigmat Lens, Series II, in Koilos shutter, perfect, cost £3/17/6, accept £2/5; 6 D. plate holders, for quarter-plate Sanderson, perfect condition, what offers?—McMullan, Churel St., Coleraine. [0705]

POSTCARD Folding Hand and Stand, very compact, good lens and shutter, 4 single slides, excellent condition; accept 30/—Dean, 27, Crockett Rd., Balham, London. [0706]

CAMERA, quarter-plate, stand, Lizars' Challenge, T.P. shutter, Busch lens, with Lizars' perfect changing box, holds 24 plates, cost £5/8, accept £3, or nearest; also quarter-plate Adams' No. 1 Yale, cost £5/5, accept £1/15; both good condition.—Postmaster, Elford Grove Leeds. [0707]

BUSCH Aplanat, whole-plate, 10in. focus, practically new; 22/6.—Gruinger, 41, Brudenell Grove, Leeds. [0709]

HALF-PLATE Reflex, Cooke lens, 3 double slides, as new; £12/10, cost £20.—George Bennetts, Crox St., Camberne. [0697]

REFLEX Cameras, latest pattern, quarter-plate, 26; 5x4, 27; postcard, 27/10; half-plate, 28/15; hand stand cameras, enlargers, field cameras, slides, exchanges considered; repairs.—Hornby, camera maker, Copperfield St., Blackburn. [0699]

GOERZ-ANSCHUTZ, 5x4, old pattern, fitted 1/6.5 Busch aplanat, focussing mount, 2 slides, in case, perfect working condition, case; 24/10; offers.—6, Harvey Rd., Hove. [0774]

QUARTER-PLATE Scout, No. 2, 3 slides, in case, 5 section telescopic stand, in case, cost £3/15, accept £2/2; also watch camera, enlarger, etc., bargain at 10/6.—Oox, 54, Devonshire Av., Southsea. [0773]

5x4 Adams' Kenil, Cooke lens, 1/6.5, 3 slides, Premo film pack adapter, solid leather case; cost £18, price £9/10.—Medico, Victoria House, Trinity Sq., Nottingham. [0775]

POSTCARD 3s. Folding Pocket Kodak, B. and L. automatic shutter, developing tank, 6 dishes, 6 printing frames; cost over £7/10, offers; deposit.—Davis, Elmshurst, Bromsgrove. [0776]

FOLDING Kilito, quarter-plate, sheaths, stand, dishes, etc., nearly new; cost 38/—what offers? stamp, particulars.—Oliver Bradley, Newcastle, Staffs. [0779]

BARGAIN—5x4 folding pocket hand-stand camera, splendid lens, shutter, compact, handy, capable finest work, 3 double slides, telescopic tripod, etched taking lot, as new; cost £7, take £3/10; approval, deposit.—Box L7,529, The Autocar Offices, 20, Tudor St., E.C. [0780]

5x5 Quarter-plate Magazine, focussing, R.R. lens, pneumatic release, tripod, dishes, and frame, lamp, changing bag, perfect, £1/1; Houghton's quarter-plate envelope B. adapter, 10/-;—Wake, 13, High Rd., Ilford. [0778]

RUBY Reflex, quarter-plate, Unit focal plane shutter, 3 D.D., brand new; £6, bargain.—Jowsey, Swallow-nest, Sheffield. [0782]

QUARTER-PLATE Goerz Pocket Tenax, Dagor lens, in compound shutter, 12 slides, case, new condition; cost £13, sell £8/10, or take similar cheaper make and case.—Tipton, 100, Sefton Park, Bristol. [0783]

HOUGHTON'S Quarter-plate Ariel, 35/-; Tudor No. 4, new, 35/-; B.B. Royalty, new, 25/-;—108, Hunsford Rd., N. [0784]

HALF-PLATE Camera, leather bellows, double extension, R.R. lens, 1/8, iris, roller blind shutter, 4 D.D. slides, tripod, etc., 45/-; half-plate Goerz hand camera, Celor lens, 1/4.8, 3 D.D. slides, solid leather case, extra extension in separate case, cost £22, accept £11; quarter-plate Facile hand camera, carries 12 plates, R.R. lens, 1/8, Everest shutter, cost £5/12/6, take 21/-; half-plate enlarging lantern, no lens, 8in. condensers, all the latest improvements, new just October, cost without lens £5/10, take £3/10. Lowest prices. Seen by appointment.—69, Pearl Rd., Walthamstow. [0785]

HALF-PLATE Camera, slide, lens, new, stereo pattern, 35/-, or exchange 1/6 box camera, P.C. or quarter-plate.—Cheetham, 1a, Bryantwood Rd., Drayton Park. [0787]

QUARTER-PLATE Tudor Camera, 4 double slides, telescopic stand, and camera bag, in splendid condition; 30/-—G. Arnold, Church Vale, West Bromwich. [0788]

HALF-PLATE Goerz Dagor Lens, Series III, No. 2, automatic speed shutter, perfect condition, only used few times; cost 190/-, sell 110/-.—8, Coalbrook Mansions, Balham, S.W. [0790]

QUARTER-PLATE Sanderson Regular, Eurypolar Nulli Secundum lens, 1/6.5, 6 double slides, tripod bag, perfect condition; £5, cost £9.—39, Cumberland Rd., Lidget Green, Bradford. [0714]

FOCAL Plane Folding Camera, quarter-plate, recently new, takes roll and flat films or plates, 3 double slides, new Beck Isotigmat, 1/5.8; £5, or near worth double.—Randell, 455, High Rd., Tottenham, N. [071]

QUARTER-PLATE Talbot and Eamer Reflex, rising front, reversing back, with focussing screen, 5x, Cooke focussing lens, 1/6.2, eq. focus, 3 double slide changing box for 12 plates, case, £4/15; Lizars' quarter-plate magazine, rack focussing, Baush and Lomb lens and Unicorn shutter, 35/-; Watson's Norway magazine 12 plates, 12/6; lens for Lancaster's daylight enlarger 5/-;—Waters, 39, North Bridge St., Sunderland. [072]

ENSIGNETTE, guaranteed brand new, perfect; 22/- exchange.—Fables, 17a, New St., Westminster. [0711]

BARGAINS—Bulldog Kodak, 31x31, 3/6; one same but fitted R.R. lens, 5/-; both perfect, as new.—F. Powie, 10, Greenfield Rd., Tottenham, London. [0711]

31x21 Folding Pocket Camera, aplanat 1/7.7 lens, direct vision and brilliant finders, 6 single dark slides; 35/-, or nearest offer, cost over £3 recently.—Apply, B. 9, Hartington Rd., St. Margaret's-on-Thames. [0711]

GOERZ Vest Pocket Tenax, Dagor lens, 1/6.8, 6 slides, in 2 purses, new condition, little used; 87/- approval, deposit.—Box L7,525, Photography and Focus Offices, 20, Tudor St., E.C. [075]

HALF-PLATE Sanderson Hand or Stand Camera, n lens, leather case, 3 D.D. mahogany slides, Houghton's plate adapter, with envelopes, tripod, in excellent condition; cost £28, sell £4; postcard box camera, hand stand, 12 plates, good condition, good lens, cost £4 sell £2; quarter-plate box camera, Midg, hand or stand 12 plates, best Butcher's lens, cost £4, sell £2.—Box L7,526, Photography and Focus Offices, 20, Tudor St., E.C. [0749]

HALF-PLATE Reflex, Busch, Omnir, 1/5.5 lens, Mackenzie slide, envelopes, 7gms.; 5x4, double extension, 3 D.D. slides, T.P. shutter, Lancaster's Rectigraph lens, leather carrying case, tripod in case, accessories, offers, 32/-.—Fox, 39, Gravelly Hill, Birmingham. [0744]

TELEPHOTO Lens, by Dallmeyer, used with ordinary 6in. lens, cost £3/15, accept 45/-; Ensign anastigmat, 7in. focus, 1/5.8 aperture, cost £3/12/6, take 40/-.—D. Taylor, Ilminster. [0742]

KODAKS, two latest models, 72/6 No. 3, 45/-; 50/- No. 1a, 27/6.—Miss Wilson, 78, Alvey St., Waltham. [0740]

QUARTER-PLATE Lizars' Challenge, Goerz Dagor lens, 3 double slides, tripod, new condition; cost about £14, price £5/12/6, bargain.—Brear, 58, Waverley Rd., Bradford. [0739]

CENTURY Hand and Stand 5x4 Camera, R.R. 1/8, 3-speed shutter, 3 double dark slides, case, tripod; 35/- approval, deposit.—Robinson, 42, Old Maltongate, Maltton. [0738]

5x4 Shew Delta Reflex, 3 double slides, 7in. focus lens required, new, 7gms.; 7in. Goerz Celor, £6; wanted, a Thornton-Pickard quarter-plate reflex; deposit.—101, Bratt St., West Bromwich. [0737]

QUARTER-PLATE Magazine Hand or Stand, bushed both ways, carries 12 plates, ash folding tripod, 25/-; Rouch portrait lens, in focussing mount, cost £5, 32/-; Taylor-Hobson half-plate lens, cost 54/-, 35/-;—Smith, 12, Church St., Folkestone. [0734]

HALF-PLATE Bellows Camera and stand, sacrifice 15/-; also quarter-plate, £1.—Rowley, Lumley Rd., Skegness. [0732]

IMPORTANT NOTICE.

Owing to pressure on our space a number of Emporium Advertisements are unavoidably held over until next week's issue.

WATSON'S Studio Camera, 10x8, with carriers, first-class order; £3; approval, deposit.—Otter, Steep Hill, Lincoln. [0731]

31x21 Ernemann, double extension, aplanat lens, 1/8.8, speeded shutter, hooded screen, 3 plate holders, film pack adapter; 60/-—Triggs, 52, Endsleigh Gardens, Ilford. [0730]

HALF-PLATE Underwood, double extension, roller blind shutter, turntable, 3-fold tripod, 2 D.D. slides, R.R. lens, 1/8, perfect condition; approval, deposit; £2/5, or exchange pocket 31x21.—Crone, tailor, Maryport. [0729]

UP-TO-DATE Compact Quarter-plate Pocket Camera, Koilos, Fulmenar, latest refinements, new condition; exchange for gent's 3-speed cycle, 22in. frame.—Towers, stationer, Rugby. [0728]

QUARTER-PLATE F.P.K., plate adapter, D slide, tripod, leather sling case, 5 dishes; £3.—Fulcher, 17, London Rd., Reading. [0726]

LANCASTER'S Plano Reflex, 3 slides, Beck Bi-planat, 1/5.8, £4; Miral Reflex, slide, lens, 35/-—161, Kirkwood Rd., S.E. [0727]

ENSIGNETTE Vest Pocket Camera, with enlarger for postcards, nearly new; 22/6.—Exley, 88, Queen's Gate, Bolton. [0725]

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We are offering a limited number of High-class Convertible Anastigmat Lenses, F/6.8, mounted in Sector Shutters, speeded from 1 sec. to 1/65 sec., at the remarkably low price of forty-five shillings,

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CAMERAS AND LENSES.

HALF-PLATE Aldis, $1/7.7$, corresponding Trio, screen, morocco case, new, also half-plate wide-angle Planiscope, cost over £4, the lot £21/5/6.—Jellicoe, Sea View, I.W. [0724]

3 1/2 x 2 1/4 Ernemann, double extension, rack focussing, $1/6.8$ aplanat, speeded shutter, 3 slides, film pack adapter, cost £4/10, bargain, 55/-—28, Clifford Gardens, Willesden. [0722]

REFLEX, Thornton-Pickard 1911 quarter-plate Duplex (double extension), 3 best book-form slides, no lens, cost £12, sell £7/19/6; Dallmeyer 2B. patent portrait lens, $1/3$, iris, cost £14, sell £7/15.—Oakdene, Milton, Stoke-on-Trent. [0617]

WATSON'S Focal Plane, R.R. lens, Houghton's envelope adapters, p.c., quarter-plate, and quarter-plate Premo pack; £2/10; appointment.—E. Browne, 120, Osbaldeston Rd., Stoke Newington. [0759]

REFLEX Planex, quarter-plate, Ross Homocentric, $1/6.3$, focal plane shutter, $1/4$ to 1,300th sec., all movements, 6 D.D. slides, lock-up stiff canvas lined base case, perfect condition; £10, cost £17/17.—Leslie Marsh, 2, Highwood Rd., Holloway, N. [0760]

ALUMINIUM Xit, takes 5x4, quarter-plate, $3 1/2 x 3 1/4$, Cooke $1/6.5$, Automat, slides, and envelopes; £5/5.—Caswell, Cannon St., Birmingham. [0761]

ENSIGNETTE, Cooke lens, $1/5.8$, new; £3.—J. Clifton, 24, Claremont Rd., Surbiton. [0762]

QUARTER-PLATE, 3 D.D. slides, tripod, Wray 5x4 lens (iris), case, $32/7$, bargain; half-plate Bilcliffe, turntable, tripod, 3 D.D. slides, $7/5$ and 5x4, Wray R.R. lenses, case, T.P. shutter, £7/10, little used; Salex postcard, 3 D.D. slides, little used, £3/10.—W., 34, Queen St., Manchester. [0764]

V.P.T. Celor, $1/4.5$ lens, 6 slides, 2 purses, 3 magnifiers, in case, automatic oil enlarger, developing tank, doz. Imp. S.R. plates (backed), 3 frames, perfect condition, cost £17/1/6, sell £10/10; "Focus," first 9 vols. (first 2 bound), $7/6$ —Pentelow, Winchester. [0766]

QUARTER-PLATE Cameo, 3 slides, $13/6$; No. 1 Brownie, view finder, $4/6$; little used.—Hart, Beechfield Av., Blackpool. [0767]

QUARTER-PLATE Pocket Uno, Aldis anastigmat, $1/7.7$, 6 slides, as new, few accessories; cost about 70/-, sell 40/-—Rice, 29, Valmerston Rd., Southsea. [0768]

3 1/2 x 2 1/4 Camera, roll films, plates, rectilinear lens, speeded shutter, 3 slides; 25/-—Gorrings, Brighton Gardens, Gateshead. [0769]

BARGAIN—Half-plate T.P. Imperial camera, complete with 3 slides, Beck lens, cases; cost over £5, take 65/-; perfect condition; list sundries cheap; giving up.—Deane, Institute Rd., Chatham. Approval, deposit. [0771]

7 IN. Voigtlander Heliar, $1/4.5$, sunk mount, perfect; £37/6.—Box No. 1, 530, Photography and Focus Offices, 20, Tudor St., E.C. [0795]

SANDERSON Half-plate Ensign, anastigmat lens, $1/5.8$, Koilos shutter, 4 D.D. slides, and Premo film pack adapter, solid leather case for above, folding wood tripod, perfect condition; cost £13/10, accept £7/10; approval, deposit.—O. G. Naylor, Condon Rd., Coventry. [0754]

4 A. Speed Kodak, fitted with Cooke $1/4.5$ lens, focal plane shutter, to take either films or plates, 2 double dark slides, and leather case, all in absolutely perfect condition; cost over £20; no reasonable offer refused.—Box L6, 601, Photography and Focus Offices, 20, Tudor St., E.C. [0752]

3 1/2 x 2 1/4 F.P. Wunsch, $1/8$ R.R., T.B.I., 6 slides, tripod, outfit; 26/-—Munro, 148, Alfred Rd., Handsworth. [0753]

HOUGHTON'S Half-plate Camera, double extension, slide, 3-fold tripod, no lens; 37/6.—Davis, Innisfallen, Woking. [0757]

N.O. 2 Brownie Outfit, tripod, nearly new; giving up; 14/-, bargain.—Gaylor, 31, Butler Rd., Harrow. [0755]

LIZARS' Challenge, 3 slides, R.R. auto., detachable focal plane, case, 50/-; Underwood square stand, all movements, R.R. lens, T.P. shutter, rule joint tripod, 3 slides, case, 30/-; Allis lens, $1/6$, 20/-; all quarter-plate; Heydes exposure meter, 10/-, cost 18/6; 6in. anastigmat, sunk mount, wanted.—89, Hartland Rd., Kilburn. [0756]

LANTERNS AND ENLARGERS.

LANTERN, by Hughes, 5x4; 12/6.—D. Taylor, Ilminster. [0743]

HALF-PLATE Enlarging Lantern, 84 condenser, £2; generator, brass, 30/-.—Dodge, 313, High St., Stratford, London. [0735]

VARIOUS.

ROYAL Photographic Society's Journals, 8 years, 15/-; 4 half-plate printing frames, 2/-; Penrose 16x13 printing frame, 5/-; 12 photo-miniatures, 3/-; also enlarging stand and easel, Watkins standard meter, and Eikonometer, other books and apparatus; list sent.—Box No. L7, 523, Photography and Focus Offices, 20, Tudor St., E.C. [0750]

SWINCAM Tripod enables camera to be put in any position, 10/-; Kodak plate developing tank, up to 5x4, cost 12/6, new, accept 7/6; roll film developing apparatus, takes up to 5in. films, with extra tank for Brownies, cost 34/-, take 18/-—D. Taylor, Ilminster. [0741]

VIOLIN, case, bow, chin rest, other accessories; cost £4, sell £2, or exchange for anything photographic.—F. C. Shaw, 44, Noel St., Nottingham. [0745]

PRINT Washer, 1/-; 3 negative boxes, quarter, each 9d.; slide masks, 3d.; slide printing frame, 2d.; postcard printing frame, for quarter-plate, 5d.; 26 counts, 1/-; 34 mounts, 8d.; washer, quarter or half-plate, 10d.; 2 canvas buckets, each 1/10; folding rack, quarter-plate, 4d.; 8 packets quarter-plate Noctone, 2/6; 10 dozen bromide postcards, 5/-; or the lot for 17/-—Poulis, 24, Priory Rd., High Wycombe. [0746]

MICROSCOPE, massive, compound, iris dia., 3 powers, in case; 30/-—6, Knarsboro' Rd., Millhouses, Sheffield. [0747]

7 IN. Ross Homocentric $1/6.3$ Lens; £2/15; new condition.—Dodge, 313, High St., Stratford, London. [0736]

SANDOW'S Developer, new, will exchange for anything photographic.—L. Lofthouse, 51, Cross Lane, St. Horton, Bradford. [0733]

BOOTS Safelight Lamp, orange and ruby screens, $7/6$; telescopic tripod, $4/6$; 2 large backgrounds, $7/6$; Primus iso. light filter, $4/6$; Planiscope for portraiture, 5/-; 6 half-plate dishes, 5/-; two 10x12 dishes, 2/-; one 15x12 printing frame, 3/6; one whole-plate printing frame, $1/6$; 4 half-plate printing frames, 2/6; negative box for 24 half-plates, 2/6; focussing cloth, 1/6; two printing meters, 1/6 and 2/6.—O. G. Naylor, Condon Rd., Coventry. [0755]

APPARATUS WANTED.

EXCHANGE high-class violin and bow for postcard camera.—Apply, No. 6, Shireoaks. [0700]

EXCHANGE new gent's cycle, listed £6/10, by All days, for quarter-plate folding or reflex, with anastigmat lens, or sell £4/10.—279, Capworth St., Leyton. [0781]

ENSIGNETTE wanted (or Kodak); state number, lens, condition, and price; approval, deposit.—Ward, 70, Cleveland Rd., Crumpsall, Manchester. [0777]

MISCELLANEOUS.

SWEETLY Pretty Country District Board, apartments, or week-ends; moderate terms.—Ivy House, Little Hadham, Herts. [0708]

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WANTED, young man, with good experience in handling and stocking photographic apparatus, as general stock-keeper, must be smart, and have very best references.—Apply, City Sale and Exchange, 81, Aldersgate St., London, E.C. [0591]

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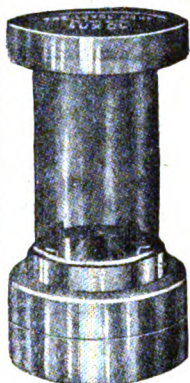
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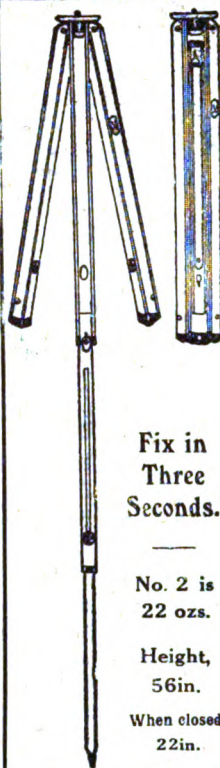
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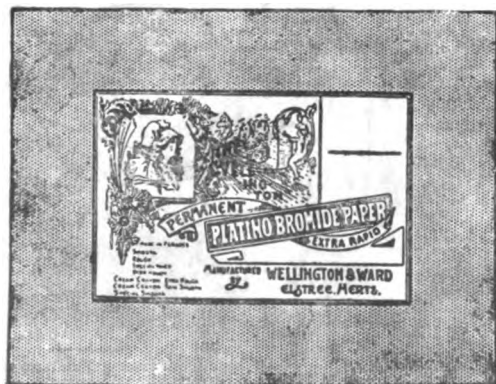
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No. 1237. Vol. XXXIV.

[Registered as a Newspaper for transmission in the United Kingdom.]

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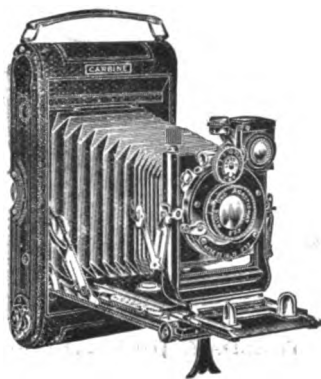
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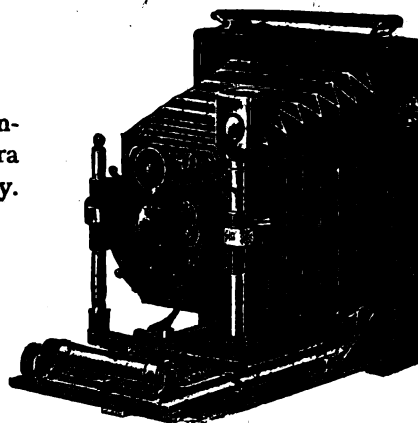
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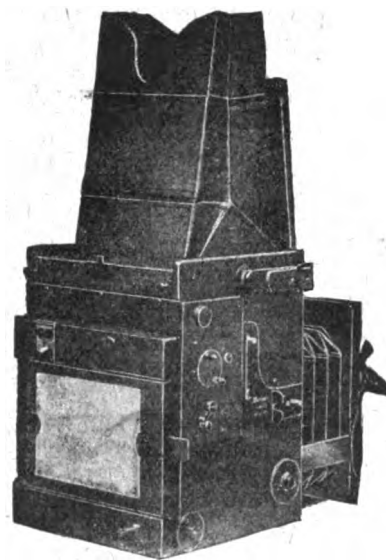
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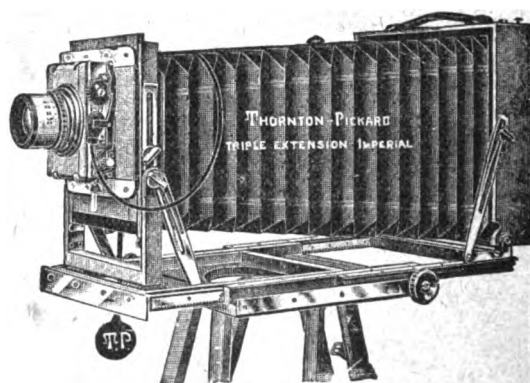
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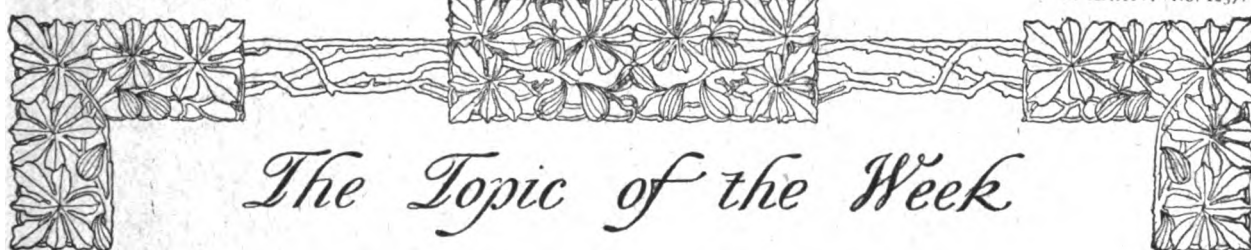
ALTRINCHAM.

PHOTOGRAPHY AND FOCUS

Edited by R. Child Bayley. Published Weekly for Every Camera User.

TUESDAY, JULY 23RD, 1912

VOL. XXXIV. No. 1237.



The Topic of the Week

SEASHORE PHOTOGRAPHY : *figure subjects and their setting : wet sand and reflections : flotsam and jetsam : vessels afloat and on shore : breaking waves : a curving shore.*



ANY an amateur photographer who carries his camera with him as he wanders beside the sea, is disappointed to find that there is nothing to take. The broad stretches of sand, of water, and of sky seem vacant and uninteresting, and for the rest of his seaside holiday he leaves the camera at home. It is a pity, because it is in this very quality of emptiness that the making of many successful seashore pictures will be found. It is much more difficult in nature to find broad open expanses free from worrying details than it is to get the reverse—spotty, sparkling, restless landscapes, with which, do what we will, it seems hopeless to get any massing of the light and shade. Instead of leaving the camera at home, therefore, it will pay the picture maker to have it always with him, and to study to take advantage to the full of the opportunities that lie around him.

The expanse of sand forms an admirable setting for groups and figure subjects, and there are few places on the coast where such subjects are not to be met with at this time of the year, and found completely in keeping with their surroundings.

The sand itself will present very different appearances in its

different aspects. In one direction it may seem to be the very *ne plus ultra* of dull uniformity, when only by turning round it may be the very opposite. We may have before us a wide stretch of shore from which the tide has receded, leaving the sand wet, with the most delightfully reflective character, repeating the images

of all that are upon it, but repeating them toned down and with just that echo which we want in our picture-making.

At the seaside, too, we have the paraphernalia of fishing and shipping, buoys, cordage, lobster pots, barrels, the flotsam and jetsam of the sea, waiting to provide points in the composition, appropriate and effective foregrounds and accessories, just where they are most needed.

Shipping is too often the theme of the amateur to need more than passing reference here, and a reminder that subjects are to be found not only amongst the vessels afloat, but also in boats drawn up ashore, or lying where the ebbing tide has left them, where their curving lines and broad masses of shadow make them very valuable accessories.

Breaking waves are often very disappointing in a photograph. There are several causes for this. The short focus lenses



THE WARP DRESSER..

By J. SPENCER.

Awarded the Second Prize in the Beginners' Competition.

generally fitted to hand cameras have a dwarfing effect, so that waves which look impressive enough to the eyes are dull and insignificant in the picture. Then again, the standpoint chosen is often too high: the lower the camera is held the bigger and more imposing will the waves seem.

Lastly, when photographing waves, one must not simply stand on the shore and point the camera out to sea, or the waves will form a series of parallel lines across the picture. A curving shore, with rocks and pools to break the straight lines of the water's edge, is the place in which to seek wave pictures, but, unless the waves are true storm waves, it is best not to expend plates upon them, for themselves, but to regard them as forming a setting for subjects of a more promising character.

Certainly there is plenty of photography to be done beside the sea, and nowhere can the amateur find subjects which lend themselves more to the capacity and capabilities of his outfit. E. J. I.



THE rules of these competitions will be found on page 73 this week. As the entries close on the last day of the month, they are in good time for those who may be thinking of entering; and we would particularly impress upon those of our readers who have not already competed the advantages of doing so. The chance of getting an award by no means exhausts the list, or even takes the foremost place. There is the incitement to finish off one's pictures, to produce work regularly, there is the stimulus of competition, and the assistance of disinterested and expert criticism. More and more amateurs take advantage of these as time goes on, but the number would increase still more rapidly were these points fully appreciated. The two competitions announced on p. 73 both close on *Wednesday in next week*.

Half Holidays with the Camera.

Our requirements in this direction are for the present fully met; so that we shall be glad if those who are thinking of sending in further contributions will not do so. Next year we propose to deal much more extensively with the subject, particularly, we hope, with places which are not regular show places, such as Haddon Hall or Shere. Attractive as these are, there can be no doubt that they occupy far too much of the attention of the amateur, who handicaps himself with such hackneyed subjects. We want these articles to include accounts of places that are simply pleasant spots which offer opportunities for interesting pictorial photographic work.

Outdoor Portraits.

At this time of year, outdoor portraiture is occupying the attention of many an amateur photographer,

and a word or two of reminder against the effect of excessive top light may be the means of preventing disappointment when the negatives come to be printed. The fierce light of summer beating straight down upon the subject, when exaggerated in its effects, as is almost always the case in photography, gives anything but a flattering rendering of the sitter. The top of the head appears much too light, often having an almost bald effect, while the shadows under the eyebrows, nose, and chin may give a haggard appearance quite absent in the original. If one has any outdoor portraiture to undertake, therefore, anything that will help to cut off some of this excess of light from above will be useful. It may be a tree under whose broad shadows the work is done, or a porch, or even some special shading arrangement rigged up for the time being; it does not much matter what, provided it cuts off some of the excess of top light. If in the case of a lady, it takes the form of a parasol, it can be included in the picture, and thus will both reduce to strength of the top light and at the same time will form a natural and useful accessory. But it should not be a white one, or indeed one of any light colour, or in cutting off the top light from the sitter it will itself appear as a strong light, and the remedy may be almost worse than the disease.

Items to Note.

Amongst the contents of this issue to which we would draw particular attention are the first of the promised series entitled "Systematic Samuel," and an account of the very remarkable lens which has just been made by Messrs. Goerz. Of the former, we can only say that while the hero of the incidents therein narrated seems to touch a super-photographic, if not even a super-human, height of successful system, there will still be found many points on which he can be advantageously imitated by us more fallible mortals. This series will be complete in about six weeks. The extracts which we have made from Mr. Bennett's very practical and serviceable paper before the Royal Photographic Society will also be found full of useful suggestions for all those who may at any time have to turn their apparatus towards an architectural subject.

Decorative Forms.

The mere formal arrangement of a few flowers and leaves, such as seems to be all that many photographers are content to set up as subjects, affords very little scope for the pictorial worker; and it is a frequent cause of surprise to us to find competitors trying month after month to secure awards in competitions where the struggle is a keen one, with subjects which limit them so much. At the same time, there is a side of flower and leaf photography which is almost untouched. Hardly a single amateur has attempted deliberately to fill a given space with a decorative arrangement of a few twigs, or leaves, or blossoms; disposed, not in a vase or bowl, as is done when the flowers themselves are being employed to adorn a room, but simply and solely to occupy the photographic plate in a graceful and attractive manner. There must be many charming effects awaiting the enterprising explorer in this, which is almost new ground.

How to win the great Daily Mail £1000 holiday prize with a Kodak

*The Daily Mail is offering a grand prize
of £1000 for twelve snap-shots illustrating
the best and jolliest holiday this Summer.*

"How to win the £1000 Holiday Prize" is the title of a new booklet just published. Ask the nearest Kodak dealer for it. It's free. Get your copy to-day!

This little book of 36 pages is filled with practical hints and capital Kodak snap-shots of holiday scenes. It tells you just the kind of holidays and just the kind of pictures that are most likely to win the Daily Mail prize.

"How to win the £1000 Holiday Prize" also gives full advice about the choice of a camera. Certainly old-fashioned plate-cameras and stand-cameras have little or no chance. All the chances of winning the £1000 clearly belong to those who use Folding Pocket Kodaks and Kodak Films.

Get your Kodak to-day!

*Remember, you can learn to
use a Kodak in half-an-hour.*

There are Kodaks to suit all pockets from the new Vest Pocket Kodak at 30/- up to the No. 3a Special Kodak, fitted with Zeiss Tessar lens (F 6'3) and Compound Shutter at £12 : 9 : 6. And then there are Brownies, for the Children, from 5/- up to 50/-.

Ask the nearest Kodak dealer for your copy of "How to win the £1000 holiday prize," and ask at once, for there are only a limited number for distribution. If your dealer has none left, write for a copy to

Kodak Limited, Kingsway, London, W.C.

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 $4\frac{1}{4} \times 3\frac{1}{4}$.. 8 pieces .. 1/-, and $6 \times 4\frac{1}{4}$.. 4 pieces .. 1/-

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PAGET PRIZE PLATE CO., LIMITED, WATFORD, ENGLAND.

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

EVERY picture possesses composition, whether its maker intended it or not. But not every picture possesses good composition. Nor does every picture possess what might be called intentional composition.

One sometimes hears the philistine critic complain of the affectedness in the composition of some work at an exhibition of pictorial photography. Frequently he is right enough: the composition is affected; and nine times out of ten the result is ridiculous, for photography, of all the arts, can least endure the strain of not being quite faithful to its inherent character—strict naturalism. But as often as not the composition which looks affected is either genuinely fortuitous or else is one which might genuinely and fortuitously have occurred, and indeed does genuinely and fortuitously occur in everyone's experience; only the philistine, being rather narrow in his view of the pageant of life, has never noticed its occurrence.

I illustrate this, at haphazard, by a print called "Bon Voyage." It is a lively seaside-holiday snap-shot, and though its composition, such as it is, has failed in point of strength, it all but achieves a composition which would have been very strong indeed, and which, I warrant, our philistine friend would immediately have dubbed an affectation had he happened to encounter some other form of it, in the guise of a large and ambitious Oil or Gum, on the walls of any big photographic exhibition.



"Bon Voyage."



Going to Market, on the South Coast, N.S.W.

By E. P. Fabert.

The composition of "Bon Voyage" might probably be defined as pyramidal, the said pyramid lying on its side with its apex to the left. With curious precision the lines of the picture follow this geometrical device (or we could call it a V seen sideways); and our philistine, perceiving this precision exhibited in any other theme, would almost certainly announce that it was affected.

He is stopped short, in any such hasty assertion, by the indisputable fact that this composition, in "Bon Voyage," was perfectly plainly due to the most ordinary realism. Except that he chose a point of view from which the subject was visible—and we shall not get much photography done if we fail in that small particular!—the photographer did nothing towards providing his pyramid. It was all ready provided for him: he had only to wait until the instant when it recurred, as no doubt it recurred once or twice or several times a day at this pier owing to the passage of steamers.

As fate would have it, the photographer has not made the best of this ready-made composition. His pyramid is too crushed into its frame: its apex is trying to poke its way out on the left, and the foot of one of its sides—the steamer—is awkwardly curtailed on the right. These circumstances do not affect my main contention—that here we behold an example of one of the best-recognised art-school-taught compositions, occurring in the production of a tyro

By E. S. Hunt.

who snapped without perhaps almost any preconceived æsthetic intentions.

With the least little differences—the pier more comfortably embraced on the left, the steamer not so violently colliding with the frame on the right, with clouds introduced into that excellently high-up sky (the high horizon line, by the way, may stand for another touch of “affected” composition with our philistine), and so forth—the picture, enlarged, printed in some superior process, and mounted on a passe-partout, might have figured on the line in one of our galleries.

The truth is that every hundred yards of a city's streets, every turning of a country lane, every mile of the seashore, is crammed with Dame Nature's own “affected” compositions; and the philistine does not recognise them as affected until somebody shows them to him in photographs or other pictures.

But, of course, though once in a while we may capture a good composition by a fluke, the dice are loaded against such luck, most of the time. Especially is this the case in hand camera work. One picks up a print such as “Going to Market” (which comes from New South Wales), for instance, and one sees at once how nearly natural circumstances may provide composition, and how completely the photographer may fail to grasp it.

Well, “completely,” perhaps, is in this instance too vehement an adverb. There is composition here: one notes, and one can praise, the choice of view-point, which places the tree so happily in relation to the right-and-left lines; one praises, too, the fact that the photographer has waited until the tail of the procession was past the tree, yet has not waited until the animals were too big on the plate.

Nevertheless, the composition is typically a hand camera one in this respect—that it is not consistent. Bits of it are good, while on the other hand bits are bad.

Suppose, for example, the cow furthest to the right had been omitted—cover it with the finger—is not the composition instantly strengthened? Or suppose the same cow had been more facing the camera, and the man on horseback had been a fraction further to the rear or further in front—not, at any rate, immediately above that cow—would not the composition have been neater? And suppose the horizon line had been much higher, or else made to appear much higher by trimming—or

suppose there had been big clouds—would not the composition have been better?

We ask these questions, to which the answers are palpably in the affirmative, and in asking them we



Landing the Catch, in Japan.

condemn the print as a composition in its entirety, however much we may approve its parts.

Not that we do not sympathise with its maker. How well we know the difficulties—the horrid tension of keeping one's eye on *all* the moving cattle simultaneously, catching them *all* at their best and on the best spot! But the feat of good composition (even in cattle subjects!) with the hand camera *can* be achieved, and we have got, somehow, to achieve it. Happily, as I have pointed out, Nature herself comes halfway to meet us in the task.

The trick of the high horizon line is one which sometimes evokes the scorn of our philistine; but here again he is but showing his own lack of observation. He will remark that,



On the Sands.

By W. H. Marriott.

with the high horizon line, the scene seems to him to run steeply uphill; but that is the purest nonsense. In “On the Sands,” to take the most obvious example which I could find on my desk, we know perfectly well that, shore and tides and the laws of the universe being what they are, it is impossible for the sand in the immediate foreground to be lower in level than that at the feet of the pedestrians, or for the feet of the pedestrians to be lower in level than the bottom of the pillars which support the distant pier—we know that, though the pier is high on the print, it is not on top of a hill, and the land does not run steeply up to it. Yet no one in his senses would call this an untrue perspective, or an affectation:

the snap, one may guess, was taken from eye level or thereabouts, which means that, so far from its perspective, with the high horizon line, being an affectation, it is much nearer literalism than most hand camera shots, which are taken from waist level.

I have alluded to this, because I am weary of this search for affectation and the discovery of it in pictures which are, when one considers it, purely and simply the efforts of workers who have tried to render Nature as she really is, not as our preconceived notions, and blind hatred of clear observation, considered her. “On the Sands” merits little comment otherwise. It is bright, clear work; but this, in the favourable circumstances of seaside photography, is no great merit.

My fourth sea piece is called “Landing the Catch, in Japan,” and is an excellent travel-memento shot of its kind. It is an example, too, of fortuitous composition, *almost* successful, like “Going to Market,” but not quite. The head of the wading man comes too exactly against the bow of the far boat; and the far boat is too much at right angles to the line of vision and too closely adherent to the horizon line.

That horizon line should either have been higher or lower, the former preferably. Alas, we have to accept things as we find them, often; and each exposure is a revival of the old problem, “Shall I take this, though it is imperfect, or reject it and perhaps get nothing at all?” Myself, I have no hesitation in deciding that it is better to secure such a photographic travel-note as “Landing the Catch” than to turn up one's nose at it because Nature's composition was not arranged as wished by the artist.

The "Ensignette" with Anastigmat Lenses and Focussing Adjustment.

THE success of the "Ensignette" has been so marked that almost every amateur photographer knows of this little camera and the excellent little pictures it produces.

The pleasure and the wonderful utility of a camera that can be carried in the waistcoat pocket has, both in theory and in fact, been brought home to the thousands of photographers who are using "Ensignettes." Yet this utility of the waistcoat pocket camera is increased six-fold when an anastigmat lens and a focussing adjustment is provided.

The reserve power of the anastigmat can be utilised in dull weather, when taking snap shots under trees or in the shadow of a building. The large aperture of an anastigmat allows instantaneous exposures to be made early in the morning and late in the afternoon, in rainy weather and during conditions of lighting that would render an ordinary lens useless for anything but time exposures.

An anastigmat too will give microscopic definition from the centre to the margin of the negative, and this naturally is of great advantage when enlarging.

The depth of focus of the "Ensignette" pictures is remarkable, but of course that is a feature of the short focus, and it makes for a greater average of successful pictures and reduces the risk of error caused by incorrect judging of distances.

In an "Ensignette" camera fitted with a fine anastigmat you thus have the following advantages:

You can carry the camera in your waistcoat pocket.

You need scarcely know it is there until you want it.

You have both your hands free.

You can load the camera in daylight.

You can get six pictures without having to reload.

You have everything self-contained and complete.

You get perfect little negatives sharp and crisp to the corners.

You can enlarge from these negatives to an almost unbelievable degree.

You can focus sharply on objects as near as seven feet from the camera.

You can stop the lens down to f/11 and turn the "Ensignette" into a fixed focus camera.

You cannot have a more useful camera for continual use.

Those who know the ordinary model of the "Ensignette" will see at once that the focussing model possesses all the advantages of the original camera, plus a few distinctive features of its own.

The lens is focussed by a milled wheel which projects just over the edge of the camera front. The turning of this wheel moves the lens backward and forward for distant or near objects as required. A sliding pointer is actuated by this focussing wheel, and the respective distances for which the lens can be focussed are indicated on an engraved scale 7ft. to infinity.

The following lenses are fitted:

THE "ENSIGN" ANASTIGMAT, f/6.

An anastigmat of the best type, gives microscopic definition, has perfect covering power and illumination at the fully open aperture. Quite free from oblique spherical aberration and anastigmatism. For all classes of photographic work this lens is perfect.

THE "ZEISS TESSAR" ANASTIGMAT, f/6.8.

This famous lens is most suitable for all kinds of instantaneous pictures. It is simple in construction and its quality is unsurpassed. The negatives it produces have uniform precision and sharpness from centre to margin. There is

no need to stop down to increase the definition, which is perfect at full aperture. There are no optical faults whatever.

THE "ALDIS" ANASTIGMAT, f/6.8.

This lens gives beautifully sharp and clean-cut negatives, with good details in the shadows, even under very trying conditions of lighting. Especially good for pictures taken against the light and under difficult conditions. Simple in construction, beautifully made.

THE "COOKE" ANASTIGMAT, f/5.8.

An anastigmat of the highest quality. Illumination and definition perfect from corner to corner. Gives negatives

of exceptional brilliance. The large aperture ensures an adequate exposure for instantaneous pictures, even in a dull light. The "Cooke" lens is singularly free from "flare" and "ghost" markings.

THE "GOERZ SYNTOR" ANASTIGMAT, f/6.8.

This well-known lens gives at full aperture the finest definition over the whole surface of the film. The negatives are of surprising crispness, and can be enlarged to practically any extent.

Prices of the "Ensignette," fitted with anastigmat lenses and focussing adjustment:

NO. 1 MODEL, FOR PICTURES $2\frac{1}{2} \times 1\frac{1}{4}$ in.

No. 1n. "Ensignette" Camera, complete with "Ensign" Anastigmat Lens, f/6, and Focussing Adjustment	£3 15 0
No. 1d. "Ensignette" Camera, complete with "Aldis" Anastigmat Lens, f/6.8, and Focussing Adjustment	3 15 0
No. 1b. "Ensignette" Camera, complete with "Cooke" Anastigmat Lens, Series IV., f/5.8, and Focussing Adjustment	5 5 0
No. 1g. "Ensignette" Camera, complete with "Goerz Syntor" Anastigmat Lens, f/6.8, and Focussing Adjustment	6 5 0
*No. 1z. "Ensignette" Camera, complete with "Zeiss Tessar" Anastigmat Lens, f/6.8, and Focussing Adjustment	6 15 0

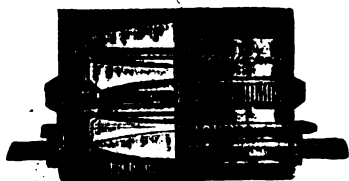
NO. 2 MODEL, FOR PICTURES $3 \times 2\frac{1}{2}$ in.

No. 2n. "Ensignette" Camera, complete with "Ensign" Anastigmat Lens, f/6, and Focussing Adjustment	5 0 0
No. 2d. "Ensignette" Camera, complete with "Aldis" Anastigmat Lens, f/6.8, and Focussing Adjustment	5 0 0
No. 2b. "Ensignette" Camera, complete with "Cooke" Anastigmat Lens, Series IV., f/6, and Focussing Adjustment	6 15 0
No. 2g. "Ensignette" Camera, complete with "Goerz Syntor" Anastigmat Lens, f/6.8, and Focussing Adjustment	7 10 0
*No. 2z. "Ensignette" Camera, complete with "Zeiss Tessar" Anastigmat Lens, f/6.3, and Focussing Adjustment	8 0 0

**Special attention is drawn to the reduced price of the "Ensignettes" fitted with the "Zeiss Tessar" f/6.8 lens.*

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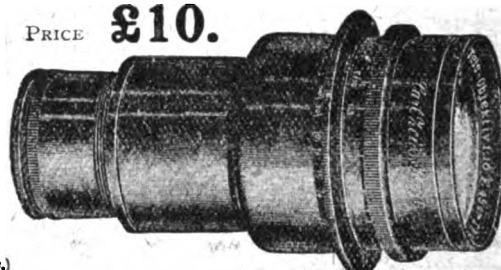
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The Week's Meetings.

MONDAY, JULY 22ND.

Wallasey A.P.S. Silhouettes. C. G. McCaig, W. Hayes.

TUESDAY, JULY 23RD.

Darwen P.A. Balderstone Woods.

Hackney P.S. Clouds and Cloud Printing.

WEDNESDAY, JULY 24TH.

Cwmaman A.P.S. Agents used in Photography.

Dr. F. A. Maynard.

Rochdale A.P.S. Stereoscopic Photography.

S. Suburban P.S. Printing. H. W. Bennett.

Rugby P.S. Grandborough.

Balham C.C. Outing Prints.

THURSDAY, JULY 25TH.

Stockport P.S. Stockport Water Works.

Oldham P.S. Members' Prints.

SATURDAY, JULY 27TH.

Spen Valley L. and S.S. Norwood Green.

Southend P.S. South Benfleet.

Bootle P.S. Burton Point.

Willesden P.S. Cheries.

Stockport P.S. Marple to Romiley.

S. Suburban P.S. Bookham.

Bath P.S. Pill and Shirehampton.

Preston C.C. Astley Hall.

Ashton-under-Lyne P.S. Monsal Dale.

Hull P.S. Driffield.

Rugby P.S. Newnham and Brinklow.

Crosby A.P.A. Burton Woods.

Dukinfield P.S. Rowarth.

Hackney P.S. Havering-atte-Bower.

Coventry P.C. Newnham Paddock.

THE SCOTTISH FEDERATION has appointed Mr. C. David Kay, of Winchester, portfolio judge.

DEATH OF MR. LILLIE MITCHELL.—We regret to learn of the death of Mr. J. Lillie Mitchell, which took place very suddenly, from heart failure, on the 13th inst., at his residence in Walm Lane, London, N.W.

A PRIZE-LIST of a very comprehensive and fully illustrated character has reached us from the City Sale and Exchange, of 90-94, Fleet Street, London, E.C. It will be sent post free to any reader on application.

The Advanced Workers' Competition.

THE prints sent in to the June competition, which are well up to the standard of its predecessors both in quality and numbers, have now been judged, and the awards will be found below. The criticism is well in hand, and we hope to get all those entries which were accompanied by stamped labels or wrappers returned to the senders by the end of the present week at the latest.

AWARDS.

SILVER PLAQUE.—"Before the Daily Rush Begins," by Chas. G. Thornton, 133, Princes Street, Edinburgh.

BRONZE PLAQUE.—"Morning Sunshine," by Harry Smith, 92, Aubrey Road, Small Heath, Birmingham.

BRONZE MEDAL.—"An Austrian Peasant," by Geo. J. Hughes, Watford.

CERTIFICATES.—"Nettles," by W. J. Hart, 6, Millerfield Road, Dalmarnock, Glasgow; and "An Irish Terrier," by Charles F. Hayward, 75, Essex Road, East Southsea.

THE WINNER OF THE ENSIGN Roll Film Competition for June is Mr. F. E. Smith, of 5, Northcote Road, Norwich.

DEATH OF MR. W. PARRY. We regret to learn of the death of Mr. William Parry, the well-known photographer of South Shields, which took place, at the age of sixty-three, on the 10th inst. Mr. Parry specialised in engineering and kindred work, and in connection therewith achieved many remarkable successes. He leaves a widow, one son and five daughters, to whom we tender our sympathy.

The Beginners' Competition.

IT is a very gratifying feature of this series of competitions that it is so strongly and increasingly supported by our readers, each month seeing a larger number of entries, with, when the conditions are considered, some remarkably good work amongst them. The last month is no exception, the contest for the first places being very keen.

AWARDS.

FIRST PRIZE (A signed copy of "The Complete Photographer").—"Interested," by Sydney T. Wellbourne, 867, Oldham Road, Newton Heath, Manchester.

SECOND PRIZE (A free subscription to *Photography and Focus* for twelve months).—"Feeding the Pigs," by W. N. Bishop, 25, Hawley Street, Margate.

CERTIFICATES.—"At the Old Mill," by Douglas H. Clegg, Kilmorna, Station Road, Bridge of Allan, Stirlingshire, and "The Bullock Team," by J. H. Martin, 9, Harrington Street, Marrickville, Sydney, N.S.W.

THE WINNERS IN MESSRS. BUTCHER and Sons' competition for photographic assistants for June are: 1, Hugh Walwin; 2, C. W. Sands; 3, S. G. Moores. Consolation prizes.—J. Thompson, V. C. Foster, Bruce MacLellan, and A. H. Calcutt.

DALLMEYER CAMERAS form the subject of a little booklet, which can be obtained on application to Messrs. J. H. Dallmeyer, Ltd., Church End Works, Willesden, London, N.W. It gives particulars of the Carfac, Penric, Ledon, Correspondent's and Naturalist's Cameras as well as of the Dallmeyer Autocatches and Cabinet Attachment.

The "Photography and Focus" Monthly Competitions.

Beginners' Competition. Open to all who have never taken an Award.

PRIZES.—First, a signed copy of "The Complete Photographer," a half-guinea work by Mr. Child Bayley, now in its fourth edition. Second, a free subscription to *Photography and Focus* for twelve months. Also one or more certificates.

Rules.

(1) Each competitor can send as many prints as he likes, but each print must bear on the back the coupon, published each week, the name and address of the sender, the title of the picture, and no other writing whatsoever.

(2) No print will be eligible that is larger than 5½ x 3½ in. (postcard size) or 5 x 4 in. Now are mounted prints eligible.

(3) No hand work other than simple spotting

is permitted on negative or print, nor shading or dodging of any kind. It is distinctly understood that entry in the competition implies a declaration by the competitor that this rule has been complied with; and in case of dispute, the Editor shall have the right to call for the negative from which the entry purports to be a simple direct contact print.

(4) No prints will be returned, and no correspondence with regard to the competition can be undertaken.

(5) The publishers of "Photography and Focus" shall have the right to reproduce, without payment, any of the prints sent in, winning or otherwise.

(6) All entries must be addressed, "Beginners' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C.," and must be delivered at that address by the first post on the closing date at the very latest.

CLOSING DATE, Wednesday, July 31st.

The Advanced Workers' Competition.

PRIZES.—First, silver plaque. Second, bronze plaque. Third, bronze medal. One or more certificates of honourable mention.

Rules.

(1) All photographs must be sent addressed, "Advanced Workers' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C.," postage paid, to reach there not later than the first post on the closing date, and must contain a stamped addressed envelope or label (not loose stamps) if they are to be returned.

(2) Each photograph must be mounted, but not framed. Prints in slip-in mounts are not eligible. Each must bear on the back the name and address of the sender and the title of the picture. No letters or other communications must be enclosed with the prints. Every print must bear attached to its mount a coupon for the competition of the

month which will be found in each issue of "the paper."

(3) Each photograph must be the work of the competitor as regards selection and arrangement of the subject, exposure and development of the negative, and printing, development or toning, and mounting of the print.

(4) The prints which are accompanied by stamped envelopes or labels will be criticised by post, and the Editor shall have the right to reproduce any of the prints, winning or otherwise. The awards will be made a fortnight after the closing date.

(5) Awards may be increased or withheld at the absolute discretion of the judge, and in all cases of dispute the decision of the Editor will be final.

(6) There is no restriction as to eligibility except as set forth in these rules, and except that the same negative must not be used more than once in the competition. That is to say, that a print from it once submitted, all further prints, however varied, are ineligible.

(7) Neither editor nor publishers of "Photography and Focus" shall be held in any way responsible for the safety of prints or for their return to the competitors.

(8) The sending of a print to the competition will be regarded as a declaration to the effect that it is eligible under these rules, and that the competitor agrees thereto.

CLOSING DATE, Wednesday, July 31st.

TO COMPETITORS ABROAD.—The validity of the coupons is extended in the case of competitors at a distance, who may use coupons in the latest issues to come to hand in the country where they happen to be.

Questions & Replies

Advice or help given on any technical point. For rules see below.

IMPROVER (Preston Hill).—We cannot draw distinctions between different makes, but you would certainly be quite safe with E.

HYDRA (Brighton).—It would be best to try them and see how far they will do what you want. It sounds like a case in which they would be of service.

J. GUYON (Handsworth).—Many thanks for your letter, but with a good many kinds of paper no additional sizing is required. With some, no doubt, it is as you say, essential.

ARTIST (St. Leonard's-on-Sea).—Mr. A. B. Allen, 20, Endell Street, London, W.C., would no doubt undertake to repair it. The make, as far as we can learn, is not represented in this country.

BLOCKHEAD (Manchester).—"Hand Camerae," by B. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 9d., together with the "Lessons for Beginners," now appearing in our columns, should do what you require.

E.A.G. (Coventry).—It is curious, and certainly quite unmistakable. We are much obliged to you for drawing our attention to it. The worst of such things is that, as you say, when once the figure is seen it quite spoils the picture ever after.

KALINER (South Molton Street).—If you require it for negative work, the following will be found very suitable:

Amidol (or diamidophenol) ..	40 grains
Sodium sulphite (cryst.) ..	1 ounce
Water ..	1 pint

The solution should be used within a day or two of being made up.

E. JONESTON (Stroud).—It is not used more, we imagine, because it is not so good as separate lenses of the various foci necessary, but we ourselves have had no experience of it. No doubt Messrs. J. and R. Oldfield, of Warwick Street, Birmingham, would supply what you require. Many thanks for the cutting, which has duly been sent on.

S. HOLSTOCK (Tottenham).—The lens is probably a very old C.D.V. portrait lens; at any rate, its makers have been out of business for a great many years. Their lenses are very common, as being used by the poorer professionals of a quarter of a century ago, or more, a good many have drifted to the pawnbrokers. Value, at the most, 10s.

J. H. PHELPS (Crouch Hill).—When one is using an exposure meter or development tables, every negative made becomes a test of the accuracy of the method. In such a case we could quite understand a photographer using old data successfully, if he has been using them all the time, even if the character or speed of the plates during that time has gradually altered.

NOVICE (Leamington).—The best advice we can give you is to get a copy of "Hand Camerae," by B. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 9d., and read it carefully. You will find many of the points on which you are at present not informed dealt with fully in that book. Further explanations we shall be glad to give through this column.

W. STANTON (Belfast).—Technically it is very fair, and if you follow the "Critical Caserrie" carefully, week by week, you should soon do work good enough for such a competition as our "Beginners." We mean good enough to stand a chance of winning; the print sent is better than many of the entries, but the subject is not very well arranged, nor one that has very many possibilities.

CARL D. THOMAS (Bowes Park).—Things have changed a good deal since the little book was written, and it is now almost obsolete. We should say that the reason why you have not got colour in the gold lace, etc., is that the plate was either over-exposed or over-developed, so that in those parts there is no deposit on the screen at all. If the film looks black and glossy by reflected light in those portions, then there is no doubt that this is the case. Thanks for your good wishes.

BLACK ROCK (Southport).—There is no "usual" method beyond that described generally by saying that it is held up in front of the face. The details will depend upon the particular type of camera you are using and the accessibility of the trigger of the shutter. The best advice we can offer is to hold it in both hands, with the back of the camera pressed slightly against the face, to help to steady it, and to release the shutter by the finger that is most convenient, always remembering that the rest of the fingers of the hand should pull against the finger working the shutter.

A. BREND (Faroe Islands).—We are writing you direct.

R.T.Z. (Rochdale).—A special colour screen, supplied by the makers, has to be used with Autochrome plates.

NSQ. (Clare).—It is not an error of any kind, and does not affect their behaviour as negatives, if they are otherwise satisfactory.

H. CASTLE FLETCHER (Newcastle-on-Tyne).—Many thanks for your letter. We are glad to hear that our advice was so satisfactory.

SAN TAW (West Stanley).—The make is quite unknown to us. Presumably it takes a foreign size of film. Perhaps the Kodak Co. supplies one that will fit it.

OLD READER (Southsea).—We should not like to say that one was in any way more "reliable and permanent" than the other. These terms cannot properly be applied to either.

BROMIDE (Camberwell).—The formula you require is—

Sodium phosphate ..	200 grains
Potassium ferricyanide ..	40 grains
Water ..	4 ounces

S. B. REED (South Shields).—The method you mention has often been described in our columns, and is fairly satisfactory, but it is sometimes objected to in that it leaves the plates rather spotty.

ACETYLENE (Dulwich).—The acetylene light is often used for enlarging, and is quite as powerful as incandescent gas; in fact, it is usually much more so, but a good deal depends upon the optical arrangements as well as on the nature of the burners used.

DARK SLIDE (Dundee).—We have not had any opportunity of making a lengthened test of No. 3. It worked very well in our early trials, as did Nos. 1 and 2. We believe, in the long run, No. 1 is as cheap as No. 2, as the wearing is better, and renewals are not so necessary.

AMBITIOUS (Godalming).—The only way is to measure them. A method is given in "Hand Camerae," by B. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 9d. The make is obsolete, and we have no data concerning the lenses fitted.

J.C. (Leamington).—We should say get the enlarging lantern. An outfit for half-plate portraits could easily be got well within your limit; you would not want a shutter, and could get a cheap portrait lens instead of an anastigmat, but the lantern would be our choice.

E. C. BEES (Bristol).—You can do excellent work on the lines suggested with such an instrument as No. 1, but would certainly do well to have with it a light tripod for use at times. An Aldis lens on it would do excellently. It would be best to use plates, as you propose to enlarge.

F.A.B. (Birmingham).—The titling is done with an embossing machine and gold leaf. Messrs. Marion and Co., Soho Square, London, W., would no doubt supply you with the apparatus, but unless there is a great deal to be done you would probably find it more economical to put it out.

N. R. GANGOLI (Bombay).—See below for the conditions under which we criticise prints. The one you send is a very fair example of amateur portrait work, but you would do well to read the "Critical Caserrie" week by week, as this should help you in selection of subject and in arrangement, where at present you are weakest.

J. HARDMAN (Manchester).—The only way to get what you want would be to find by experiment the intermediate point at which the exposure given is 1-10 or 1-16, and to make a mark on the scale accordingly. The shutter is evidently one which will give such intermediate times. We are glad to hear that the paper and book has been so helpful.

PONY PRIMO (Forest Gate).—It is certainly not usual for the lining to be loose, but they are often lined. It would be best to stiffen it with a coat of hot strong glue, followed, when quite dry with one of dead black. We doubt if it would be wise to remove it, as this might leave the bellows in a condition that is not light-tight.

T. SNAPE (Preston).—There is very little wanting to make the negative a first-rate one. You will do well to cut off more of the top light and to have the model a little higher on the plate, so as to allow more space beneath the feet. For printing on gaslight or bromide cards, you will find that doubling the exposure and reducing the time of development a little will give you a softer, more harmonious, picture.

W.E. (Wakefield).—Twice as much of the crystals as of the anhydrous will be needed. It makes no difference which you use.

F.P.K. (Bayswater).—For a very near object you will have to get a magnifier. You can get one which will focus an object three feet away.

SERGEANT. McLAUGHLIN (Pretoria).—The Westminster Photographic Exchange, 119, Victoria Street, London, S.W., to whom we have sent on your letter.

PHILIP (Handsworth).—It is not a subject for a patent. You would have to state how you carry out the process, and that, we gather from your letter, you are not in a position to do.

ST. BERNARD (Newton Abbot).—The article by Dr. Atkin Swan in our "Summer Holiday" number, published last week, answers your question more fully than is possible in this column.

DOUBTFUL (Sunderland).—The copyright is your own. No registration is now necessary, but you should advise you to stamp each print that you part with with your name and address and the word "copyright."

ENRIQUE (Sutton-on-Sea).—The quarter-plate reflex is what we should recommend. A twin lens camera is both heavier and bulkier than the reflex, and also is by no means so adaptable. With very rapid modern lenses the reflex becomes almost a necessity.

UNCERTAIN (London, Ontario).—The Goerz-Anschütz with a Dagor lens, or the Ross Panos with a Tessar, is what we should recommend for your purpose. The rule as to a single question only being allowed in each letter is relaxed in the case of overseas enquirers.

P.O.P. (Nottingham).—When the expression "p.o.p." is used by itself a gelatin-chloride (not self-toning) paper is generally referred to, but the expression "all forms of p.o.p." would include also collodion-chloride and self-toning papers, which are certainly just as much p.o.p. as the other.

ANXIOUS (Fleetwood).—There is no book on the subject. The inside measurements would be about a quarter of an inch larger each way than the size of plate used, the length, from lens to plate, would be governed by the back focus of the particular lens fitted. Probably it would be somewhere near 6 inches.

J. WOOD (Ilkley).—From the piece sent it is clear that you are coating the paper very much too thickly. It must not be a solid black, or anything like it—a pale olive brown will be found to be about right. The standard handbook on the process is Cruikshank's "Gum Bichromate Process," price 2s. 6d. nett, or post free from our publishers 2s. 9d.

S. HARRISON (Bradford).—You will have no difficulty in obtaining both plates and papers in India, and it would be best not to take out a supply, as those you would get out there would be specially made for use in such climates. Many thanks for your kind recommendations. You will find we have many readers in the East, and that *Photography and Focus* is easily obtainable.

IGNORANT (Sheffield).—Two lenses are generally used for stereoscopic work. They are mounted on the camera front about three inches apart, so that, although at the first glance, and even after some inspection, the two pictures seem the same, they are not quite alike. If they were exactly alike, as they would be if both were printed from the same negative, no stereoscopic effect would be obtained.

G.R.J. (Bolton).—No doubt if you look carefully at your bottle of developer you will see that it contains undissolved particles. Some of these have settled on the films and have caused the comet-shaped marks of which you complain. There is no remedy for negatives already marked, except to touch out the white spots on the prints. It would be well to pass the stock solution through a filter made by pushing a little ball of cotton-wool into a funnel.

A number of replies are held over until next week.

Regulations.

(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

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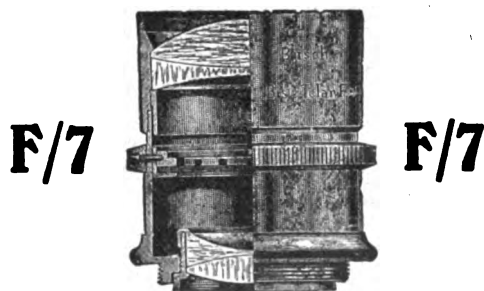
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with your present lens if desired. :: :: ::

THE EMIL BUSCH OPTICAL CO., 35, CHARLES STREET,
LONDON, E.C.

Minor Difficulties in Architectural Photography.

Points from Mr. H. W. Bennett's Lecture at the R.P.S. as reported in its Journal.

The Lens on the Lens Panel.

Instead of the lens being fixed in the centre of the detachable panel, it is a great advantage to have the panel pierced above the centre. This gives the lens a certain amount of rise apart from the rising front. The smaller the diameter of the lens the greater the distance from the centre at which it may be placed.

It is principally with small lenses that this is found to be useful, as a larger rise is obtained for the lens without so much twist or strain on the bellows. The arrangement has the advantage that where the panel is turned in the reverse position, the lens is some distance below the centre.

Tissue Paper and Harsh Lighting.

Sometimes an interior is comparatively harshly lighted. An instance lately occurred in my own work in the case of a comparatively small room filled with machinery, lighted by one small window. One part of the room was brilliantly lighted, the other parts were relatively very dark, so that the lighting from the photographic point of view was exceedingly unsatisfactory. When the sun was shining, naturally, matters were worse. The difficulty was overcome by covering the window with white tissue paper, and waiting until the sun was shining directly on it. The tissue paper acted as diffuser of the light, and in this way a soft even lighting was obtained which allowed the details to be shown clearly and without harshness.

In domestic interiors I have frequently secured a similar result by pulling down white blinds while exposing, thus obtaining a very much more even illumination in the room. This method of diffusing the light by utilising sunlight on a white blind or tissue paper is a factor to be considered in photographic interiors. In interiors the light strikes downwards, and the lower part of the room is better illuminated than the upper part, e.g., the ceiling, which almost invariably is too dark. The scattering of the light by such means of diffusion is like a grey day, and gives a much more effective result photographically than the harsh sunshine.

Working in Confined Situations.

A frequent difficulty in interiors is to get sufficiently far away from the subject. A method I have adopted is to place the camera first in such a position as to give sufficient space for focussing. When all is arranged on the ground glass, the camera is moved back so that a larger view is obtained in the place of a smaller one.

Some other means than looking on the focussing screen must be taken to ascertain how much subject is included on the plate. If there should be a window behind the camera, all that is necessary is to open the lens to its full aperture, walk away diagonally from the camera to the farther side of the room, and then look through the lens to the back of the camera. In this way a point will be found at which the light from the focussing screen ends, and, instead of a little circle of light being visible, there will only be, say, darkness. The parts of the room at which this change from light to darkness is seen form the limits of the view included on the plate. If there is no window behind the camera, a different plan has to be adopted. The glasses may be removed from the lens and the mount put back into the flange. Then two pieces of stamp edging placed on the frame of the focussing screen may be seen through the lens mount in the back of the camera, and these pieces of stamp edging may be seen from the parts of the room that are just beyond the limits of the view, as just described. By this method it may readily be determined how much view is included on the plate. The camera can be moved right back into a corner, much closer to the wall than if it were necessary to go behind it, in order to arrange the subject.

Windows.

It is always desirable to arrange, if possible, that the light shall appear to come from the windows included, if it would come from those windows in the natural course. The windows must be given the appearance of naturalness: that is to say, they must appear to light the room, as well as to serve in the lighting of the photograph. My favourite plan, whenever practicable, is to cover the windows [in the picture] for a large portion of the exposure. When there are other windows in the room, giving light by which to expose, this becomes an easy matter. The windows are covered for the greater part of the exposure, then the lens is capped for a few moments, the coverings taken down, and a short supplementary exposure is made. Work under conditions which necessitate the covering of the windows during a great part of the exposure is exceedingly slow, and exposure is prolonged; for it is obvious that if the quantity of light entering the room be reduced, perhaps by seventy-five per cent., it is necessary to expose liberally, if a harsh lighting effect is not to follow.

The supplementary exposure which is made with the coverings down cannot be considered in proportion to the total exposure. Rather, it is an independent factor. Some guidance as to the length may, however, be given.

When a comparatively open garden or similar subject is seen through the window, the exposure, when the coverings are taken down from the window, may be taken as one second at $f/16$, with plates 200 H. and D. under the best possible lighting. The exposure may vary from that up to five seconds, the longer exposure being given if the landscape seen through the window is one that is enclosed or is relatively dark.

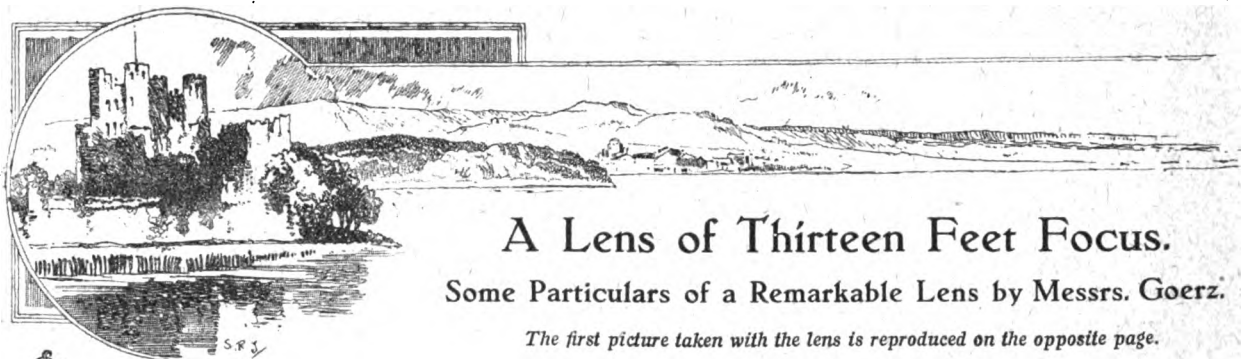
The Height of the Camera.

The height of the camera should generally be the normal height of vision; but the length of focus of the lens must have a considerable influence in determining the height of the camera. Under normal conditions, if on one camera there were three lenses of six, ten, and twenty inches focus, and the camera were placed at the same height from the ground, the nearest foreground would produce a very different effect, according to the lens used. With a very long focus lens, the ground appears too much fore shortened; with a wide angle lens it appears to be running uphill. With a wide angle lens I prefer, if possible, to bring the camera down to three feet or less from the ground in order to avoid that effect. In domestic interiors the camera should be just sufficiently above the level of a table to show the top of it, so as not to give the impression of looking along it as though it were an edge.

Churches and Cathedrals.

Calculating on the basis of $f/16$, using plates 200 H. and D. in the best possible light of the year, in churches and cathedrals that are well-lighted, the exposure might be approximately one minute for a general view of the nave, and, if badly lighted, it might be three, or in extreme cases, four minutes. The aisles of most cathedrals have distinctly inferior lighting. If they are lighted with plain glass windows, those windows being fairly unobstructed, the exposure again might be one minute. If the windows are to any extent obstructed by trees, or by other buildings, the exposure might be anything up to two and a half or three minutes.

Stained glass windows necessitate from two to four times the exposure that would be necessary for white glass, simply by reason of the colour of the light transmitted by the glass. The choir of a cathedral generally requires a much longer exposure than the nave, owing to the small quantity of light reaching the dark oak choir stalls.



A Lens of Thirteen Feet Focus.

Some Particulars of a Remarkable Lens by Messrs. Goerz.

The first picture taken with the lens is reproduced on the opposite page.

THE picture which is reproduced on the opposite page undoubtedly constitutes what is the delight of so many readers to-day—a record. Putting on one side telephoto lenses, and telescopic objectives, which introduce altogether different conditions, no photograph has ever before been made with a lens of over thirteen feet focus. Yet this is what was used in this case, the focal length of the objective employed being 4 metres (13ft. 1in.), and its aperture about 16 centimetres (6¼ in.)

The production of lenses as large as this offers very considerable difficulties, and one may well suppose that when Messrs. Goerz received an order for a photographic lens so very much out of the ordinary run of things, they may have hesitated before undertaking it, especially as it was stipulated that it was to give such fine definition on a plate 18 × 24 cm. (9½ × 7 in. about) or larger, that when the result was magnified three or four times no amount of loss of definition was to be perceptible with the unaided eye. However, the order was undertaken, and the reproduction which, by their courtesy, we are able to give this week on the opposite page, shows how successfully it was carried out.

The practical execution of such an order, however, must heavily tax the skill of the optician. The optical qualities of the actual pieces of glass used had first to be determined accurately before the final calculation of the curves could be made. Then there was the great difficulty of grinding and polishing such large surfaces to an accurately spherical shape. No unforeseen difficulties were met with, however; and any anxiety as to the success was speedily put at rest when the lens came to be tested.

The image, as our readers can see for themselves, was of wonderful definition and brilliancy, and a careful determination of the focal length showed that the actual focus only differed from that calculated by 12 mm. (about half an inch), or about one-third per cent. A really remarkable accomplishment.

The church steeple of Lankwitz is almost a mile from the camera, yet the clock shows distinctly the hours and minutes—even the spaces between the bricks are discernible—while when the negative is magnified, further details, not to be seen with the unaided eye, make their appearance.

It is interesting to note the conditions under which this photograph was obtained. It needs, of course, great experience to judge when the air is sufficiently clear and steady to enable an exposure to be made with success. Generally speaking, the conditions improve towards evening, and shortly before sunset is the most favourable time. Squally weather is quite suitable, provided the exposures are made shortly after the occurrence of the squall. Early morning is not favourable. The difficulty arises from a flickering of distant objects when these are seen through a great depth of air of varying density. A yellow screen is, of course, a necessity with objects so far away; and this called for more care again, since the screen had to be of the greatest optical perfection not to interfere with the definition of the lens.

There is no doubt that Messrs. Goerz have obtained a most remarkable success in the production of this lens. If its applications are necessarily limited, it is still extremely interesting, and has a value of its own, as showing what can be done in this direction, when circumstances demand it. The manufacture of such an instrument is a veritable *tour-de-force*.

Obtaining Rich Deep Brown Tones on Bromide Prints.

IT is generally recognised that it is only now and again that the sulphide toning process gives thoroughly satisfactory colours on bromide prints and enlargements, the tendency nearly always being for the colours to be too crude and red. The best way in which this may be overcome is by using as the bleaching bath, not merely a plain solution of potassium bromide and potassium ferricyanide, but a mixture of this with a solution of mercuric chloride, as was first advocated by Mr. H. W. Bennett.

The two solutions required for this purpose are (A) three hundred grains

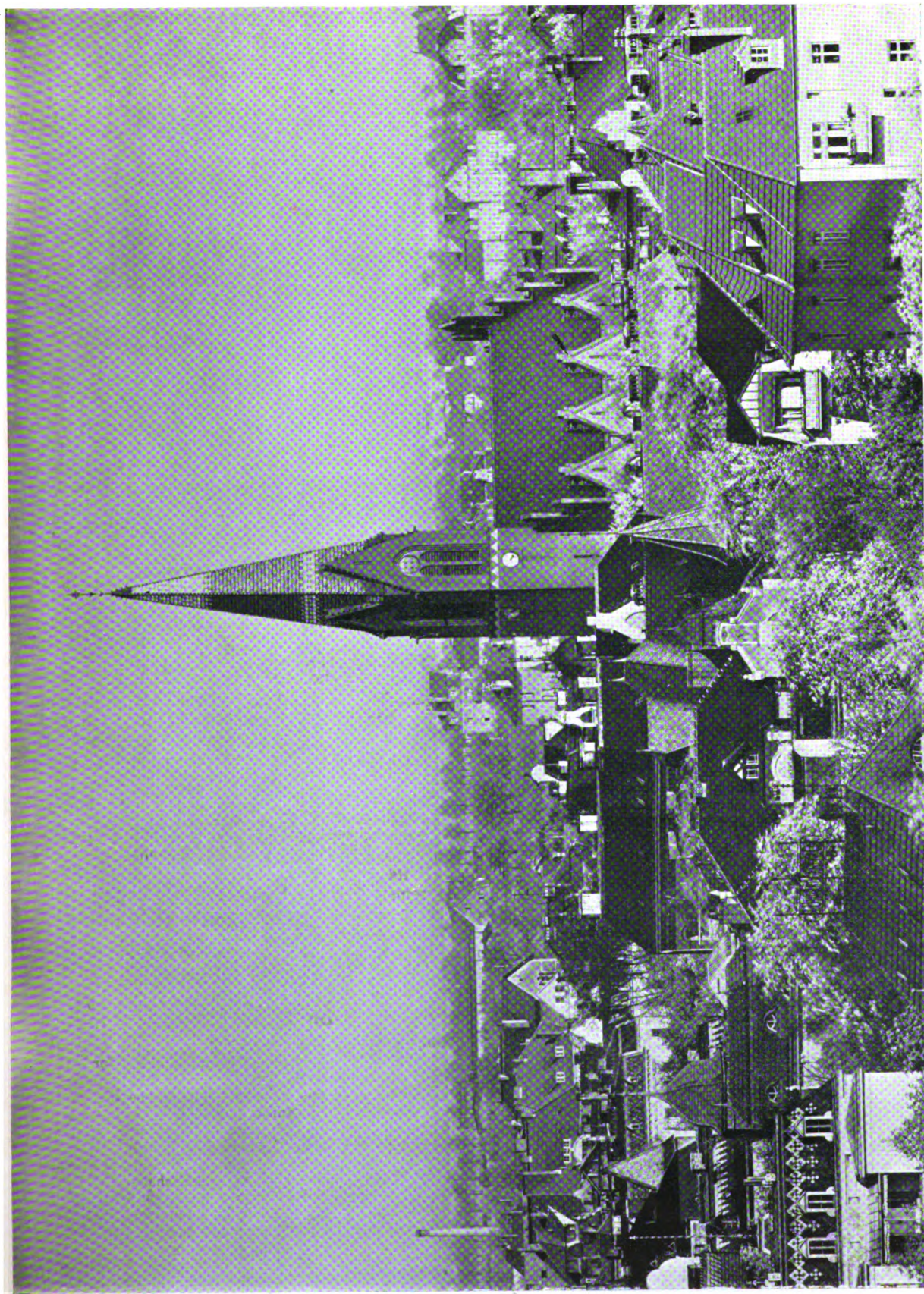
of potassium ferricyanide and a hundred grains of potassium bromide dissolved in a pint of water, and (B) half an ounce each of mercuric chloride and of potassium bromide also dissolved in a pint of water. Both solutions keep fairly well; the latter is the better in this respect—a little cloudiness which makes its appearance after a few days may be ignored. It is better not to keep A more than a month or two, as it certainly undergoes a slight change, although it does not lose its power of bleaching the print.

For use, three ounces of A are taken and from one to two ounces of B

added, the mixture forming the bleaching bath, which is ready for use at once. The more of B that is used, the blacker will be the tone of the finished print, and the greater will be the intensifying action which will take place with the toning.

After bleaching, the prints must be washed in several changes of water, and in at least three changes of dilute hydrochloric acid (acid one part, water fifty parts), in each of which they should be left for three minutes. They are then darkened in a solution of sodium sulphide in the ordinary way

—E. WARNE.



THE CHURCH AT LANKWITZ. Taken with a lens over thirteen feet in focal length, specially constructed by Messrs. Goerz. The church tower is over 1,550 yards from the camera.
(See the opposite page.)



BY HAROLD BAKER.

THE OLD POST OFFICE.



Sutton Coldfield.

THE Royal Borough of Sutton Coldfield is situated seven and a half miles from Birmingham, and about halfway between that city and Lichfield. The Park is Birmingham's favourite recreation spot, and the railway companies provide an excellent train service. A return ticket (1s.) may be taken from New



Sutton Park Woods.

Street Station (Midland or L. and N.W. Railways), and will land the visitor within a few minutes of the entrance to the park, which is the main attraction, and is the happy hunting ground of most of Bir-



Sunset, Powell's Pool.

mingham's photographers. Turning sharply to the right on coming to the end of the station approach, the main entrance of the park is in view.

To the pedestrian, a 2d. ride on the tram which starts from Steelhouse Lane will take him to Chester Road, about two miles from the park. After a few minutes' walk along this road, and passing under the railway bridge, by taking the next turning to the right it is a straight road to Powell's Pool entrance, and provides a most pleasant and enjoyable walk.

The visitor, upon paying the small admission fee (2d.) and entering the park at the main entrance, will, if he keeps to the carriage road on the left, find himself after a few minutes'



Sutton Park Woods

walk at Wyndley Pool. Leaving the pool on the left, and continuing along the carriage drive going through the edge of the woods, one gets, on reaching the top of the rise, a magnificent view of open country. Right in front lies Powell's Pool, of thirty-five acres. Beyond this, and looking a little to the right, on a distant hill, is a cluster of trees—the famous Barr Beacon. Retracing one's steps from Powell's Pool along the drive, and entering the woods by a path a little to the left, there is a delightful walk through the woods, by which, continuing straight on, after about ten minutes one will come to Keeper's Pool, a pretty piece of water. Crossing straight over the dam, and through a stile, then turning off from the path to the left, one finds the finest woodland scenery in the park, beautiful firs being the main feature. Continuing on the same path, five minutes' walk through winding paths brings us



The Almshouses, Ribchester.

to the waters of a pool beautifully surrounded by trees. This is Black-root, a favourite pool for boating, fishing, etc.

This is only one of the many walks to be found in the park. On another occasion the other side, in which are included Longmore and Bracebridge Pools, may be visited.—LESLIE E. CLIFFE.

Ribchester.

RIBCHESTER is an ancient village on the River Ribble, twelve miles above Preston. Its name is sufficient to suggest antiquity, and the suggestion is a true one. There



The Village, Pirbright.

was a Roman fort here, the remains of which are to be seen in the vicarage garden, while several relics, most of which have only recently been discovered, are placed in the garden of the residence known as Church Gates.

Wilpshire, on the Lancashire and Yorkshire Railway, is the station for Ribchester, and lies three miles from Blackburn. Excursions from most parts of Lancashire are very frequent.

The walk down from Wilpshire to Ribchester, either by the road or through the fields, is one to be enjoyed, giving a fine panoramic view of the Ribble valley from Pendle Hill, on the one hand, to beyond Preston on the other. About half a mile from the village a substantial stone bridge of three spans crosses the river, which hereabouts will provide the subjects for one or more pictures. In the village itself there are some quaint and picturesque cottages, and a very interesting old inn, the White Bull, with a porch carried on pillars said to have formed part of a Roman temple formerly existing here.

The church is an irregular pile with a low battlemented tower. There is an old sundial in the churchyard.



Among the Pines, Pirbright Woods.

At a very short distance from the village are the Sherburn almshouses. These form a picturesque building in which reside half a dozen old ladies, who will be found very willing to act as models and help the photographer to secure characteristic pictures. One view of the almshouses is to be found reproduced on the previous page. A hundred yards away from the almshouses is a most primitive church, some eight hundred years old, and well worth a visit. If time allows, one may go on to Dewhurst Wood, about ten minutes' walk further on, where there are many opportunities for landscape work.

The possibilities of Ribchester are by no means exhausted by this list, but enough has been mentioned to provide ample occupation for an afternoon. If the visit is to be prolonged, accommodation is obtainable at several places in the village.—W. G. PEARSON.



The White Bull, Ribchester.

Pirbright.

PIRBRIGHT is a picturesque Surrey village, about twenty-eight miles from London, from which it is reached by the excellent train service of the L. and S.W.R. from Waterloo to Brookwood. On alighting at Brookwood Station, half an hour's walk, keeping to the left, brings us into Pirbright village (one and a quarter miles), which lies in that part of the county where the soil is sandy and pine trees flourish, and is surrounded by hilly country, of which some fine views can be obtained from Dawney Hill (Pirbright village).

Turning to the right a few yards from the White Hart Inn leads us to the Manor Lane leading to Pirbright Woods, where the photographer will find plenty of work for the camera. One interesting feature of the woods is "The Admiral's Drive," which, at one time, formed part of an old coach road. The district being an agricultural one, hay-making and other rural subjects abound.

About a mile from Brookwood Station is Bisley camp.—GEO. BELL.



Manor Park from Manor Lane, Pirbright. f.

Business Notices.

Publishing.

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Advertisements are inserted as far as possible in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of the paper. When this is desired, 2d. will be charged for registration, and three stamped and addressed envelopes must be sent for forwarding replies. Only the number will appear in the advertisement. Replies should be addressed: "No. 000, c/o *Photography* and *Focus*, 20, Tudor Street, London, E.C.

Deposit System.

Persons who hesitate to send money to unknown persons may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with *Photography* and *Focus*, both parties are advised of this receipt. The time allowed for a decision after the goods is three days, and if a sale is effected we remit the amount to the seller, but if not we return the amount to the depositor, and each party to the transaction pays carriage one way. For all transactions not exceeding £1 in value a deposit fee of 6d. is charged; when over £1 the fee is 1s. Cheques and Money Orders should be made payable to the Proprietors, Messrs. Iliffe and Sons Limited, and addressed to them at Coventry.

Editorial.

ADDRESS.—All communications for the Editor should be addressed: The Editor, *Photography* and *Focus*, 20, Tudor Street, London, E.C.

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HALF-PLATE Underwood Double Extension/Umbra Field, fitted 1/8 superior R.R. lens, with iris, T.-P. shutter, two slides, and tripod; **£7 17s. 6d.**

QUARTER-PLATE Pocket Premo, with three slides, bargain; **8/6.**

No. 3 FOLDING Pocket Kodak, fitted Goerz Dagor 1/6 double anastigmat in auto. shutter, complete in leather case, in splendid condition; cost £9 16s. 6d.; **£5 7s. 6d.**

POSTCARD No. 4 Carbine Roll Film, latest model, fitted Aldis Uno anastigmat, three slides, and screen, as new; cost £5 2s. 6d.; **£3 10s.**

No. 2 SERIES II. 1/7 Bistelar, 16in., brand new condition; cost £5 5s.; **£3 10s. 6d.**

QUARTER-PLATE Adams' Vesta, 1/6.3 Homocentric lens in compound shutter, film pack adapter, and two purse cases, in splendid condition; cost £11 10s.; **£6 5s.**

QUARTER-PLATE All-British Planex Focal Plane Reflex, Ross Homocentric 1/6.3 lens, Mackenzie-Wishart slide, twelve envelopes, and case; cost £15; **£8 17s. 6d.**

3 1/2 x 2 1/2 DAINTY Planex Focal Plane Reflex, fitted Cooke Series III. 1/6.5 stigmatic in focussing mount, complete with six slides and case; **£4 10s. 6d.**

QUARTER-PLATE Field Camera, fitted Dallmeyer View lens, and three slides, bargain; **10/-**

HALF-PLATE Lizars' Double Extension Field, fitted Lizars' 1/8 R.R. lens, with iris, T.-P. shutter, three double dark slides, tripod, and case; **£2 12s. 6d.**

HALF-PLATE National Triple Extension Field, fitted Aldis Uno 1/7.7 anastigmat, roller blind shutter, three slides, tripod, and best quality case, latest model, and new condition; cost £5 7s. 6d.; **£3 7s. 6d.**

No. 3 FOLDING Pocket Kodak and developing machine, bargain; **£1 17s. 6d.**

No. 3a FOLDING Pocket Kodak and leather case; cost £4 17s.; **£2 15s.**

3 1/2 x 2 1/2 SERVICE Roll Film and Plate by London Stereo. Co., fitted Zeiss 1/6.3 anastigmat in latest Killoos shutter, three double plateholders, screen, and leather case; cost £12 12s.; bargain; **£5 10s.**

QUARTER-PLATE Uno Selfix, Uno Aldis 1/7.7 anastigmat, 2 slides, film pack adapter, as new; **£2 10s.**

VEST Pocket Roll Film Pixie, 1/5.8 double anastigmat, takes Ensignette films, quite new condition; cost £3 15s.; **£2 12s. 6d.**

POSTCARD Thornton-Pickard Ruby Focal Plane Reflex, fitted 7in. Cooke Series II. 1/4.5 stigmatic lens in sunk mount, Unit self-capping focal plane shutter, rack focussing, etc., complete with three dark slides and case, as new; cost £15 2s. 6d.; **£9 17s. 6d.**

HALF-PLATE Latest 1912 model Sanderson Regular Hand and Stand, fitted Beck 1/7.7 convertible double anastigmat in Unicomp speeded shutter, rack rising front and wide-angle adjustment, etc., three bookform slides, de luxe model velvet-lined solid leather case, three-fold tripod and top, the whole outfit as good as new; recently cost £11 17s. 6d.; **£7 15s.**

QUARTER-PLATE Holborn Ilux Reflex, complete and perfect, takes twelve plates; cost £2 10s.; **25/-**

3 1/2 x 2 1/2 LATEST Lancaster Plano Reflex, best model, fitted 1/6 anastigmat Rectigraph, rack focus, long extension, revolving reversing back, shutter speeds 1/10 to 1/1300th sec. and time, six dark slides, film pack adapter, as new; recently cost £10 17s. 6d.; **£5 12s. 6d.**

5 x 4 SANDERSON Regular Hand and Stand, fitted Beck-Steinheil 1/7.7 convertible Orthostigmat in Celverex speeded shutter, all movements, three bookform slides, three-fold tripod, and leather case, splendid condition; cost £15 10s.; **£5 5s.**

QUARTER-PLATE Goerz Pocket Tenax, fitted Goerz 1/6.8 double anastigmat in compound patent shutter, six dark slides, and film pack adapter, nice condition; cost £9 9s. 9d.; **£5 18s. 6d.**

HALF-PLATE Hanover Double Extension Field, with rack focus, reversing back, and all movements, fitted Dumont 1/8 R.R. lens, Thornton-Pickard standard pattern shutter with speed indicator, three bookform slides, turntable, and three-fold tripod, splendid condition; cost £4 7s.; **£2 2s. 6d.**

3 1/2 x 2 1/2 LATEST Dallmeyer Carfac Folding Pocket fitted 1/6.3 Dallmeyer Series IV. stigmatic lens, Killoos patent shutter, 1 to 1/3000th sec., focussing, three slides, film pack adapter, extra finder, and leather case, hardly soiled; cost £9 8s. 6d.; **£5 10s.**

QUARTER-PLATE Butcher No. 4a Carbine Roll Film and Plate Folding Pocket, with "U" shaped stirrup front, rack focus, etc., fitted Goerz 1/6.8 anastigmat, latest B. and L. automatic shutter, 1 to 1/100th sec. and time, complete with focussing screen, and six dark slides and case, as new; cost £7 10s.; **£4 12s. 6d.**

3 1/2 x 2 1/2 THORNTON-PICKARD Bijou Focal Plane Reflex, with Unit self-capping shutter, fitted Aldis Oxyanastigmat, 1/5.65, rack focus, double extension, etc., etc., complete with three double slides, equal to new; cost £13; **£3 17s. 6d.**

3 1/2 x 2 1/2 NEWMAN and GUARDIA Pocket Sibyl, with 1/6.5 Cooke Series III. lens, twelve slides, and two cases, splendid condition; **£7 5s.**

QUARTER-PLATE Latest Pattern Houghton Ensign Reflex, with latest self-capping focal plane shutter, speeds 1/10th to 1/1000th sec. and time, fitted 5in. Ensign 1/5.8 anastigmat, three-fold, in sunk mount, rising front, rack focus, double extension, triple-fold hooded deep focussing screen, and revolving reversing back, complete with three double dark slides in best quality velvet-lined leather case, absolutely brand new; recently cost £12 5s.; **£3 10s.**

HALF-PLATE Thornton-Pickard Triple Extension Imperial, with Beck 1/8 symmetrical, T.-P. shutter, all movements, three double slides, tripod, and stiff case, in splendid condition; cost £5; **£3 2s. 6d.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflex, fitted 6in. Ross 1/6.3 Homocentric lens, double extension, rack focus, reversing back, shutter speeds 1/10th to 1/1000th sec. and time, complete with three double slides, back screen, also Mackenzie-Wishart slide and ten envelopes, in case, splendid condition; cost £13 7s.; **£8 17s. 6d.**

POSTCARD Houghton No. 6 Tudor Folding, with double extension, rack focus, etc., Busch 1/8 symmetrical lens, auto. shutter, speeds 1 to 1/100th sec., complete with three slides, portrait and wide-angle Planascope attachment and case, as good as new; cost £4 19s.; **£2 19s. 6d.**

QUARTER-PLATE Lancaster Latest Pattern No. 6 Plano Reflex, best model, fitted 1/5.3 Lancaster anastigmat Rectigraph in sunk mount, rack focus, double extension, rising front, revolving reversing back, improved model shutter, 1/10 to 1/1300th sec., hinge open square top triple-fold deep hood, back focussing screen, with Eureka adapter, thirty-six envelopes, in brand new condition; recently cost £16 1s.; **£8 12s. 6d.**

POSTCARD Latest Pattern Goerz Anschütz Folding Camera, with self-capping shutter, speeds 5 to 1/1200th sec. and time, Goerz 1/4.8 Celor double anastigmat in focussing mount, also Goerz telephoto attachment in separate leather case to correspond, three double dark slides, film pack adapter, and solid leather case, the whole outfit equal to new; recently cost £21 19s.; **£14.**

QUARTER-PLATE Latest Staley Britisher Focal Plane Reflex, with self-capping shutter, double extension, rack rising front, revolving reversing back, etc., fitted 6in. Ross 1/5.6 Homocentric lens, Ernemann patent magazine changing box for twelve plates three double slides, best velvet-lined leather case, as new; recently cost £20 8s.; **£12.**

VEST Pocket Latest No. 19 Countess, complete with three slides and screen, as new; **25/-**

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STANDARD size Clement and Gilmer Mahogany Premier Stereoscopic Hand or Stand Camera for plates 6 1/2 x 3 1/2, fitted pair of Lancaster best series 1/7 Silver Ring Rectigraph lenses, with iris, Thornton-Pickard standard pattern behind lens stereo. shutter with speed indicator and adjustable centres to panel, also extra panel with flange to accommodate one single lens, rack focus, rising front, back focussing screen, three double dark slides, and solid leather case, practically new; cost £10 10s.; **£5 17s. 6d.**

QUARTER-PLATE Latest Holborn Ilux Reflex, complete, and as new; cost £5 5s.; **£3 8s. 6d.**

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5x4 GOERZ Folding Pocket Tenax, double extension, rising front, Goerz Dagor f/6.8 anastigmat lens in compound shutter up to 1-200th sec. and time, six latest double featherweight dark slides, film pack adapter, and leather case; **\$11 7s. 6d.**

QUARTER-PLATE Sanderson Hand or Stand, long extension, universal rising, falling, and swing front, reversing back, Beck convertible double anastigmat lens, 1/7.7. Unicorn shutter, three double dark slides; **\$24 2s. 6d.**

QUARTER-PLATE Regular Sanderson Hand or Stand, all movements, Cooke Series III. f/6.5 anastigmat lens, Unicorn shutter, three double slides; **\$7 5s.**
9x12 cm. NETTEL, focal plane (latest pattern) self-capping blind shutter, 1-15th to 1-200th sec. and time, focussing screen, three double slides, film pack adapter, and leather case; **\$6 17s. 6d.**

QUARTER-PLATE Tropical Model Barts (Sanderson pattern), long extension, universal rising, falling, and swing front, Ensign f/5.8 convertible three-foci anastigmat lens, Koilos shutter, three double bookform slides, solid teak throughout, and brass bound, with case; **\$5 10s. 6d.**

5x4 NEWMAN AND SINCLAIR latest Pattern Reflex, absolutely unsold, rising front, revolving back, between lens shutter from 1/4 to 1-64th sec. and time, Zeiss f/4.5 Tessar anastigmat lens, rising front, three double slides, film pack adapter, and best quality leather case; **\$28 5s.**

QUARTER-PLATE Thornton-Pickard Tropical Ruby Reflex, solid teak, brass bound throughout, double extension, rising front, revolving back, 6in. Ross Homocentric f/6.3 anastigmat lens, Unit focal plane shutter from 1-10th to 1-100th sec. and time, three double brass-bound bookform slides, tropical model Mackenzie Wishart slide, six envelopes, and leather case; **\$12 17s. 6d.**

HALF-PLATE Watson's Argus Reflex, double extension, rising front, reversing back, focal plane shutter from 1-10th to 1-100th sec. and time, three double slides. Goerz Celor anastigmat lens 8 1/2 in. f/4.8; **\$12 10s. 6d.**

5x4 ALL-BRITISH Planex Reflex, in fine order, double extension, rising front, revolving back, focal plane shutter from 1/4 to 1-150th sec. and time, Goerz Celor double anastigmat lens, f/4.8, Mackenzie-Wishart slide, twelve envelopes, and leather case; **\$11 15s.**

QUARTER-PLATE Thornton-Pickard Ruby Reflex, double extension, rising front, reversing back, Unit self-capping blind focal plane shutter from 1-10th to 1-100th sec. and time, Ross f/4.5 convertible Homocentric anastigmat, iris, five double slides and case, in new condition; **\$12 10s.**

LEROY Stereoscopic and Panoramic Camera, all metal, 6x13 cm., speeded shutter, direct finder, two-way, spirit level, pair of Ross anastigmats, iris, eighteen slides, best leather case; **\$7 8s. 6d.**

HALF-PLATE Sichel de Luxe Reflex, double extension, rising front, revolving back, focal plane shutter, 1-10th to 1-100th sec., and leather case; **\$12 17s. 6d.**

GAUMONT Spido, 14 1/2 x 11 cm., fitted Goerz Dagor double anastigmat lens, f/6.8, iris, focussing, Decaux variable speeded shutter, rising and cross front, direct vision finder, changing box for twelve plates, three double slides with roller curtain shutters, best quality leather case; **\$8 10s. 6d.**

QUARTER-PLATE Lizars' Twin Lens Reflex Camera, rack focussing, fitted pair of Ross Goerz Series III. f/7.7 double anastigmats, Thornton-Pickard time and inst. shutters, roller blind pattern, three double bookform slides; **\$5 17s. 6d.**

HALF-PLATE Thornton-Pickard Triple Imperial, rising and cross front, reversing and swing back, Beck Isotigmat convertible f/7.7 anastigmat lens, three double dark slides, three-fold ash stand and case; **\$3 17s. 6d.**

QUARTER-PLATE Voigtlander Roll Film Camera, double extension, rising and cross front, Voigtlander Collinear Series III. f/6.8 double anastigmat lens, Koilos shutter to 1-50th sec. and time, plate back, and three slides; **\$5 5s.**

POSTCARD Houghton's Tudor, in fine order, double extension, rising and swing front, Busch rapid symmetrical lens, f/8, in Koilos Sector shutter, six double slides; **\$3 15s.**

QUARTER-PLATE Latest Model Adams' Minex de Luxe Reflex, absolutely as new, latest model self-capping blind shutter, 1-8th to 1-100th sec. and time, mirror and shutter set with half-turn of the winder, revolving back, rack rising front, Zeiss Tessar f/4.5 anastigmat in reversible cone mount, three double slides, pneumatic release, best quality leather case; **\$28 12s. 6d.**

QUARTER-PLATE Thornton-Pickard Duplex Ruby Reflex, as brand new, fitted Goerz Dagor lens, f/6.8, rising front, revolving back, triple extension, Thornton-Pickard Unit self-capping blind focal plane shutter, six double slides and leather case; **\$13 15s.**



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QUARTER-PLATE Newman and Guardia Coronation Model Imperial Sibyl, in fine order, rising and cross front, Carl Zeiss Tessar anastigmat, f/6.3, speeded shutter from 1/4 to 1-100th sec. and time, six slides, film pack adapter, and leather case, camera covered in best Russia leather, with Russia leather bellows; **\$15.**

4 1/2 x 6 cm. ADAMS' Vesta, fitted Zeiss f/4.5 Tessar anastigmat lens in compound Sector shutter from 1 to 1-20th sec. and time, direct vision finders, focussing adjustment, six slides, and film pack adapter; **\$8 17s. 6d.**

No. 1 BLOCKNOTE by Gaumont, fitted Goerz Dagor double anastigmat lens, f/6.8, speeded shutter, direct finder, twelve slides, film pack adapter, magnifiers, two purse cases; **\$6 15s.**

No. 1 ENSIGNETTE, fitted Aldis f/6.8 anastigmat lens; **\$2 14s. 6d.**

No. 1 ENSIGNETTE, fitted Ensign f/5.8 anastigmat lens; **\$2 14s. 6d.**

No. 1 ENSIGNETTE, fitted Cooke f/6.5 anastigmat lens, focussing, in case; **\$3 10s. 6d.**

4 1/2 x 6 cm. ZEISS Hébe, all metal focussing, fitted Zeiss f/4.5 Tessar anastigmat, speeded shutter, 1/4 to 1-100th sec. and time, six slides, two cases, as new; **\$8 12s. 6d.**

4 1/2 x 6 cm. GOERZ Vest Pocket Tenax, focussing, Goerz Dagor anastigmat, f/6.8, variable speed shutter, six slides, two cases; **\$7 12s. 6d.**

4 1/2 x 6 cm. VEST Pocket, achromatic lens, time and inst. shutter, hooded focussing screen, three slides in purse; **\$1 4s. 6d.**

3 1/2 x 2 1/2 NEWMAN AND GUARDIA Sibyl, focussing, rising front, Cooke Series III. f/6.5 anastigmat, speeded shutter, 1/4 to 1-100th sec. and time, twelve slides, focussing screen, tripod, adapter, and leather case; **\$7 12s. 6d.**

3 1/2 x 2 1/2 No. 2 BLOCKNOTE, fitted Zeiss Tessar f/6.3 anastigmat, speeded shutter, twelve slides and leather case; **\$9 10s. 6d.**

3 1/2 x 2 1/2 MINIMUM de Luxe, rack focussing, rigid U front, compound Sector shutter, 1 to 1-25th sec. and time, Carl Zeiss f/6.3 Tessar, hooded focussing screen, three slides, and film pack adapter; **\$7 5s.**

3 1/2 x 2 1/2 GOERZ Anschütz Focal Plane, rising and cross front, Goerz patent Series III. double anastigmat lens, f/7.7, focussing, three double slides, leather case; **\$4 10s. 6d.**

3 1/2 x 2 1/2 FOLDING Pocket, fitted Goerz Syntor f/6.8 double anastigmat lens, speeded shutter up to 1-100th sec. and time, rising and cross front, double extension, hooded focussing screen, and six slides; **\$4 7s. 6d.**

3 1/2 x 2 1/2 ARIEL de Luxe, rack focussing, rack rising and cross front, Cooke Series III. f/6.5 anastigmat lens, Koilos shutter from 1 to 1-25th sec. and time, six metal slides in two wallets; **\$6 7s. 6d.**

3 1/2 x 2 1/2 MINIMUM Folding Pocket, double extension, rigid U shape front, Dallmeyer Carica f/6.3 anastigmat lens in Bausch and Lomb speeded shutter, three slides; **\$4 12s. 6d.**

QUARTER-PLATE Ralli Focal Plane by Butcher, collapsable, shutter giving exposures up to 1-100th sec. and time, Aldis anastigmat lens, f/6, iris, focussing, three double dark slides and case; **\$4 5s.**

QUARTER-PLATE Adams' Vesta, focussing, Goerz Dagor double anastigmat lens, f/6.8, iris, in compound shutter up to 1-100th sec. and time, six slides; **\$3 15s.**

QUARTER-PLATE Magazine by Clement and Gilmer for twelve plates, R.R. lens, focussing, speeded time and inst. shutter, in excellent condition; **\$1 3s. 6d.**

QUARTER-PLATE Goerz Anschütz Focal Plane Collapsible Model, focal plane shutter up to 1-100th sec., Goerz Series III. double anastigmat lens, f/6.8, iris, focussing, six double dark slides and case; **\$7 15s.**

QUARTER-PLATE Folding Wizard, R.R. lens, time and inst. shutter, one double dark slide; **\$1 1s.**

QUARTER-PLATE Zeiss Palomos, focal plane shutter up to 1-100th sec. and time, collapsable model, fitted Zeiss Tessar f/6.3 anastigmat lens, three double dark slides and case; **\$9 10s.**

QUARTER-PLATE Yale by Adams, R.R. lens, time and inst. shutter, speeded, magazine for twelve plates; **\$1 10s.**

QUARTER-PLATE Roll Film Focal Plane, self-capping blind shutter to 1-100th sec. and time, Goerz Syntor anastigmat lens, f/6.8, iris, double extension, rack focussing, rising front, leather case, in excellent condition; **\$8 10s.**

QUARTER-PLATE Minimum Cameo, R.R. lens, speeded time and inst. shutter, rack focussing, two slides; **\$2 5s.**

5x4 ADAMS' Yale, rack focussing, magazine for twelve plates, bag changing, fitted Cooke anastigmat lens, f/6.5, Adams' time and inst. shutter, speeds up to 1-100th sec.; **\$4 10s. 6d.**

POSTCARD Roll Film, focussing, fitted Kennnott anastigmat lens, f/7.7, iris, in Ilso speeded shutter to 1-100th sec.; **\$3 6s.**

EXCHANGES.

Best possible prices allowed for clients' apparatus in exchange for any article, new or second-hand.

Approximate valuations.

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Direct all communications to Mail Order Dept.

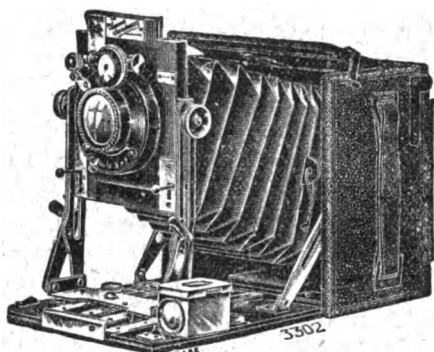
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The amateur desiring to produce superior work, must have a camera that will suit every phase of photography, difficult or simple. A better model to produce this result than the "Junior" Sanderson is not to be obtained. It is quite moderately priced, when the many exclusive movements it possesses are considered. The universal swing front movement, which has made the "Sanderson" series quite distinct from all other cameras, is fitted to the "Junior," as well as the triple extension (14 in. in the quarter-plate model) and wide-angle movement.

Constructed of polished mahogany with lacquered brass fittings, and finished in seal-grained leather, the "Junior" will be appreciated by every advanced amateur, not only because of the fine workmanship exhibited in its making, but in the pictorial power it places in his hands.

Any photographic dealer will be pleased to show you a model, or the "Sanderson" booklet will be sent free on request.

No. 1K "Junior" Sanderson Hand Camera, complete with "Ensign" Anastigmat Lens, and three slides,

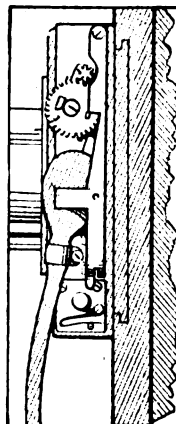
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The Cameo Daylight Developing Tank.

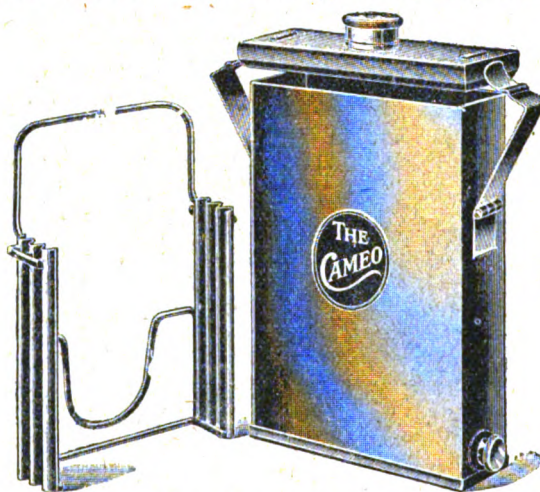
THERE is certainly no falling off in the supply of apparatus for daylight development, and the use of developing tanks is very obviously a practice that is rapidly growing. The Cameo daylight developing tank, which is being made by Messrs. W. Butcher and Sons, Ltd., of Camera House, Farringdon Avenue, London, E.C., by its efficiency as well as by its cheapness, will doubtless play its part in extending the practice.

The Cameo is a neat and well-finished tank, nickel plated, and provided with a watertight lid and a removable rack holding six quarter-plates, back to back. The plates being loaded into the tank, and the lid put on and clipped, a light-trapped opening at the top allows the developer to be poured in, and can then be closed. Thus it is possible to turn the tank upside down during development, which, as is well known, is a necessity, if we are to ensure immunity from "streamers." The Cameo tank holds eighteen ounces of liquid. At the lower end of the tank is an orifice closed by a screw-cap, by opening which and the inlet at the top the developer can be withdrawn, water substituted, and finally hypo. After fixing the plates in the tank, it can be used to wash them by placing it, with both orifices open, under a tap and allowing it to remain filled with a constantly changing body of water.

The price of the tank complete is 5s., for which sum the photographer gets a well-finished, strongly-made, and thoroughly serviceable article.

In connection with time development, it should be noted that Messrs. Butcher also supply a neat pocket thermometer

—the Primus—at 1s., and, for those who desire it, the Primus dark-room clock, with large hands, easily read in

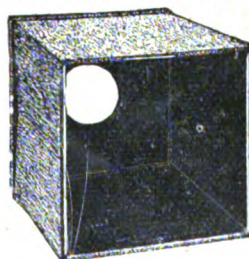


a dim light, together with an alarm. The price of this is 10s. 6d.

The Nella Folding Lens Hood.

THE demand for lenses of such small dimensions that they can be enclosed completely in a folding camera has led to the production of instruments practically without any hoods at all, and, as a result, many amateurs find themselves unable to obtain clean bright negatives, while others suffer from reflected light from the inside of the camera, such as was dealt with recently in a "Topic of the Week." With such instruments a separate lens-hood of some kind or another is often a necessity.

The Nella hood has been designed to meet the case, which it does in a very simple and satisfactory manner. It consists of a flat base with a spring flange, by which it is held securely upon the lens, while it can be slipped off in a moment when it is not required. On the base is folded the hood itself, which opens out, and is held extended



by means of a wire frame. In this way it forms a cubical box or hood of a dead-black character inside, effectually shading the lens, and making it possible to turn the camera almost facing the sun when desired without fear of light fog.

The whole arrangement can be taken off the lens and folded up in a moment. When folded it is not more than a quarter of an inch in thickness, so that while it is a useful addition to one's outfit, it does not appreciably increase one's impedimenta.

This handy little appliance is made and sold by Mr. Alfred B. Allen, well-known to many of our readers for camera repairs and similar work, of 20, Endell Street, Long Acre, London, W.C. It sells at 5s. 6d. for lenses up to 2in.

diameter, 7s. 6d. and 8s. 6d. for larger ones. Special sizes of the hood are made to order.

"Cameras of Distinction." A Price List issued by the Service Company.

THE latest price list issued by the Service Co., Ltd., of 292 and 293, High Holborn, London, W.C., is called "Cameras of Distinction," and is a fully illustrated book of over a hundred pages.

The Service Marlborough, Service Universal, and Service Precision are worth noting amongst the cameras, while the list of lenses includes the various rapid telephotographic instruments which have become so marked a feature of recent practice. The

sundries include an electric dark room lamp, the Marlborough developing tank, which we hope to review in a forthcoming issue, and a host of other handy appliances.

"The Service Company, we may point out, not only makes a feature of the sale of both new and second-hand apparatus for cash, but also has a system of gradual payments, which will no doubt appeal to many as a very fair and satisfactory method of acquiring apparatus too costly for

immediate purchase. When the instalments have all been regularly paid by the fifth of the month in which each falls due, the purchaser receives a bonus equal to twenty per cent. of the amount which was added to the cash price when the gradual payment cost was calculated. Full details of this are given in the price list, which can be obtained by any of our readers on sending a card to the Service Co., which we advise all interested to do forthwith.

Systematic Samuel

A series of interviews with a successful amateur, & what they taught.
— special to "Photography & Focus." —

I. THE CARE OF APPARATUS.

THE leading light and most successful exhibitor in our photographic club is he whom some wit has christened "Systematic Samuel," because of his insistence upon method in photography.

Some weeks ago I was comfortably ensconced in his sanctum and the conversation turned, as usual, upon our pet hobby, the particular subject under discussion being the cost thereof.

"Well," I said, "all I know is that it cost me a tenner last year, and there is not much show for it either. I suppose you have kept a careful account of expenditure. What did it run you into?"

"Last year, after clearing all 'exes,' including that new reflex, I was £7 10s. to the good."

"Great Scott! old man, I wish you'd let me into the secret. How on earth do you do it?"

"Ah," replied Sam, "system, all system, but if you really do want to know I will take you through from A to Z, and if you put my system into practice, I bet you are a good five pounds in pocket over next year's photography."

"Good, I am quite willing. Fire away now, for a start."

"The first thing then is as to apparatus—you know, old fellow, your things are left lying all over the place; now see here."

Samuel crossed over to a cupboard and threw open the door, revealing a neat array. I always make a point of having both cameras always ready for work, and know that they are in tip-top condition."

"Well," said I, "I wish I could say the same. A lot of negatives have been fogged lately, I don't know what the trouble is."

"It should not be difficult to trace," replied Sam—"it may be

your camera at fault, or your slides. Notice which slide your fogged plate has been in; then refill that slide and put it out in the sun for a bit. When you develop the plate you will soon know if the slide is at fault or not. If it is all right, see that there is no light leakage from the bellows; if there is, put a bit of black court plaster over the hole. Your shutter may be sticking—if that is so, send it to a competent man, for repair; you will do more harm than good probing into its interior."

"I thought it was the shutter," I said, "so I gave it a good oiling, but it seems worse now."

"That's not very surprising," laughed Sam—"why man alive you ought never to oil these diaphragm shutters, you simply clog the whole mechanism if you do."

"It's very annoying. You know I went to Switzerland last winter and expected to bring back a whole lot of good stuff, but I didn't; something was wrong with nearly every negative."

"I don't suppose you overhauled your camera before you started, did you?"

"No," I had to admit, "I did not."

"You should have done so, it never does to trust to luck in these cases. Now, what I always do before starting for a holiday is this: About a fortnight before I start I expose several plates, one at least with the rising front fully raised; if they come out all right I know that there is not much wrong. Then I carefully check the view-finder on the pocket camera for accuracy. These small finders that swing over for horizontal and vertical views are very apt to get a bit worn, and then they are quite useless."

"My finder is not much use anyhow, it shows much too much view, and, of course, is of no earthly use if I use the rising front."

"But man," replied the systematic one, "that is quite easily remedied. Compare the view on the ground glass focussing screen with that shown on the finder, and blot out any superfluous view on the latter with black paint; then you will know that the view it shows will be about what you will get on the plate. As to the rising front you can use that all right. You have a large rise on your hand camera. First raise the front as far as you can, note the view on the screen, and then put a mark on the finder just where the base of the view comes; lower the front a bit and do the same again, but also mark the front as well to indicate the amount of rise. Do this in several positions, say four, lowest point, highest point, and two intermediate, and there you are; when you know where the base of the view comes it is very easy to judge just how much will be shown on the plate."

"Yes, that is a good tip, but as I am thinking of exchanging this camera for a more up-to-date one, perhaps it is hardly worth while. By-the-by, what do you think I should get for my old one?"

"About three pounds perhaps, but if you had kept it in really good order you would have got half as much again. Any way, before you sell it, rub up all the leather work with furniture polish and go over the bright parts with metal polish; if it looks as if it had been well cared for you will get several shillings more than in its present state."

"Yes, I will do that. I say, how do you calculate your exposures? I suppose you have your own pet system for that."

"Well, you are right there," answered Sam, stifling a yawn with some difficulty, "but it is getting late now. Drop in here next week and we will go through that then."

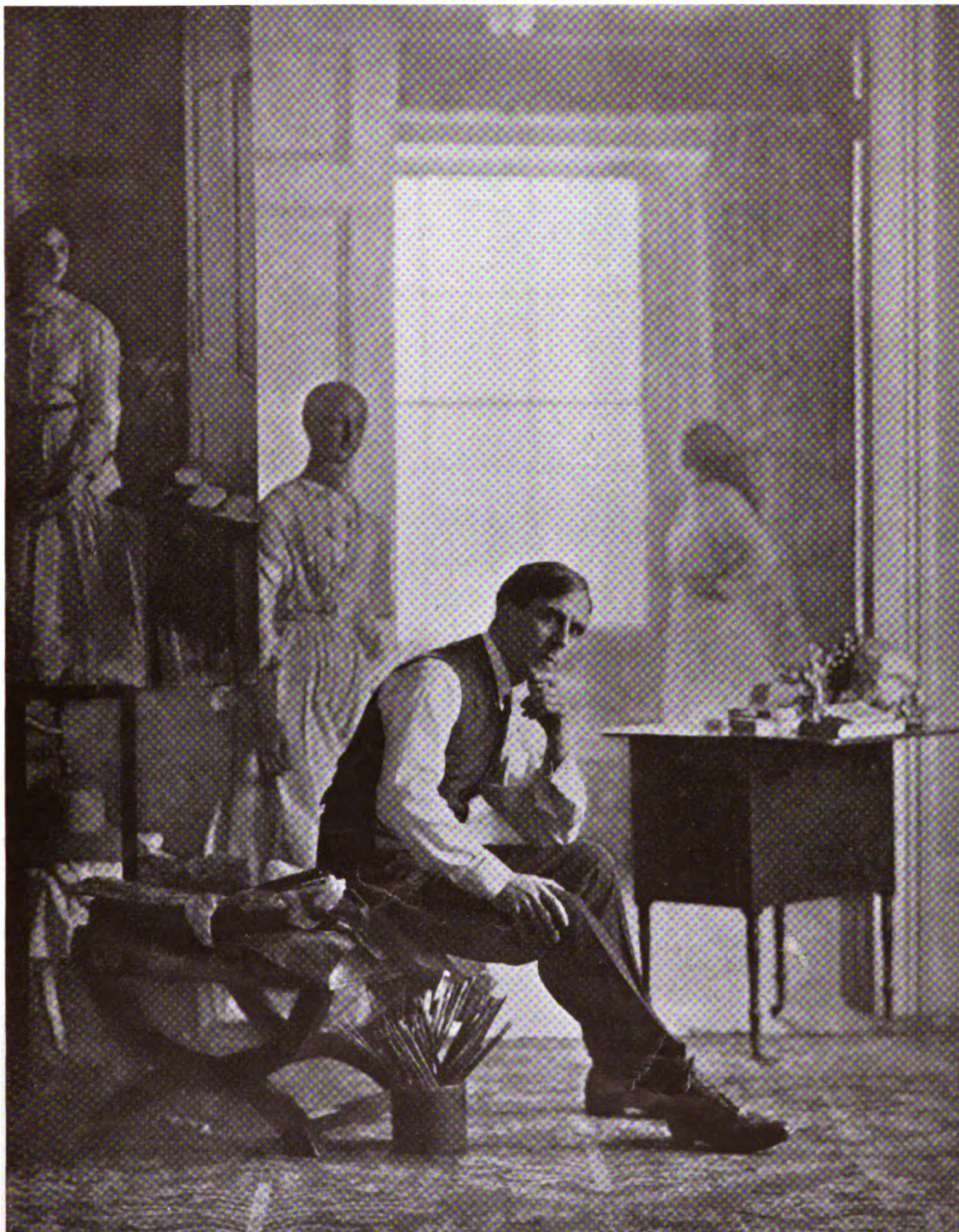
The Exhibition of Camera Portraits of Artists by Mr. Arbuthnot.

THERE is a room at the Goupil Gallery, 5, Regent Street, London, W., which has on several occasions been devoted to a select exhibition of photographs, Coburn and De Mayer having both figured therein. It is now occupied by a collection of eighty photographs of painters and sculptors, by Mr. Malcolm Arbuthnot, and is very well worth a visit.

By the courtesy of Mr. Arbuthnot we reproduce this week on pages 83 and 84 a couple of his pictures. To amateur photographers the exhibition should appeal in particular; since these are not in any case studio portraits. Each sitter is shown amongst his usual surroundings, or at least is

photographed in his own home, with none of the paraphernalia or accessories of the professional studio. Nearly all are of noteworthy persons, and almost without exception they are examples of pure untouched photography, being straightforward platinum prints from the original negatives. It is a remarkable collection, all the more so when we remember that, diversified as it is—for there are no repetitions of pose or of arrangement—it is the work of one man, and one who has had to accomplish it at the same time that he has had his ordinary avocations to pursue.

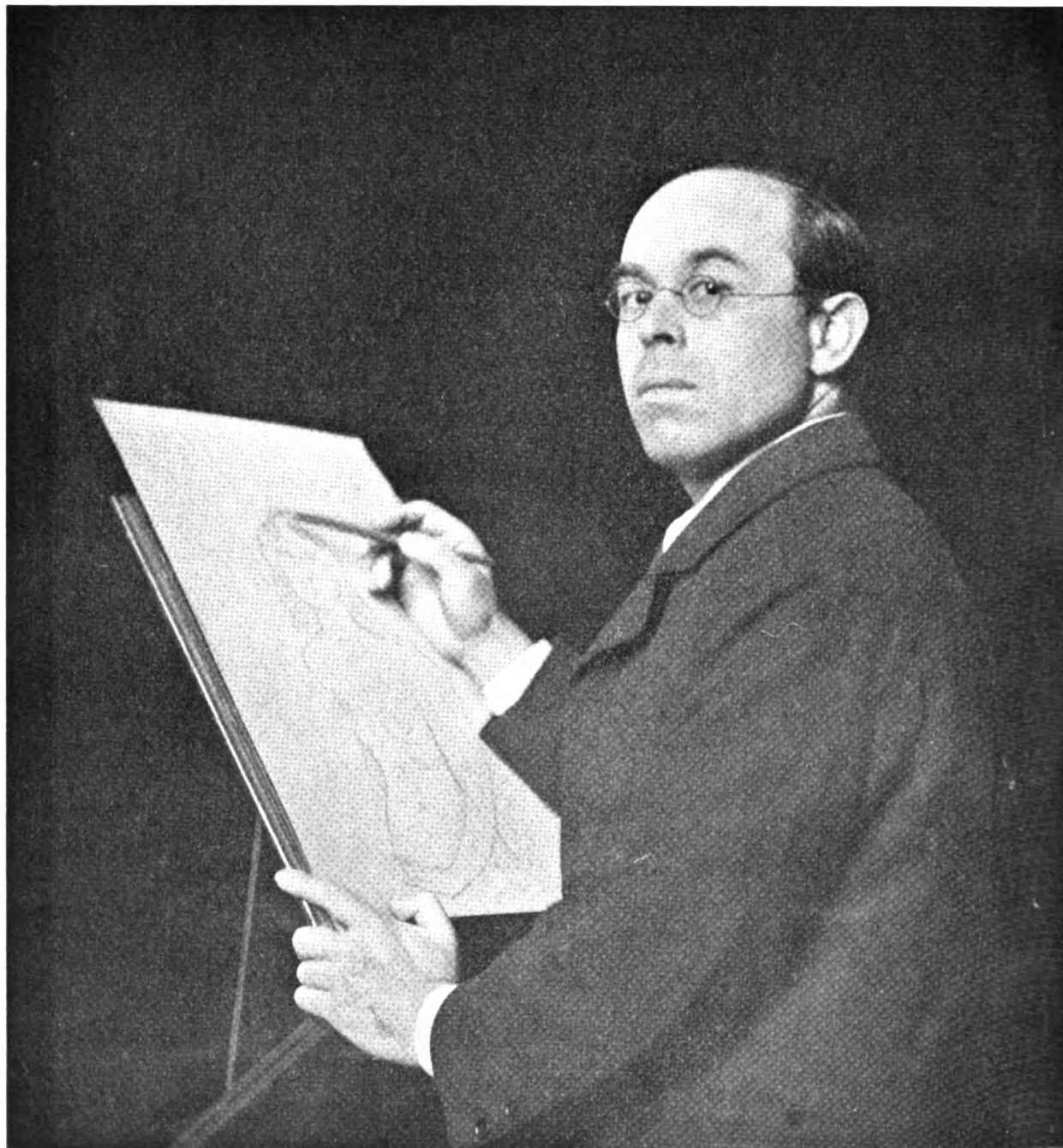
We understand that the exhibition is to remain open for some weeks.



WALTER W. RUSSELL.

BY MALCOLM ARBUTHNOT.

From the Exhibition of Camera Portraits now open at the Goupil Gallery (see page 82).



WILLIAM ROTHENSTEIN.

BY MALCOLM ARBUTHNOT.

From the Exhibition of Camera Portraits now open at the Goupil Gallery (see page 82).

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Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera,

Second Series. Lesson XVIII.—On the Choice of Mounts for Photographers.

THE trimmed print is not complete until it is mounted; and in properly mounting a photograph we have a very great power of enhancing its effectiveness, a power of which a great many photographers do not seem properly able to avail themselves.

Before describing the actual operations of mounting a print, it is well to recall the purposes of the operation. We write "purposes," because a mount has more than one use; it not only protects the print and holds it flat, it also enables us to see it in ease and without our attention being distracted, by the way it isolates the picture from its surroundings. Suitable mounting will accomplish both these objects; in many

of the mounted prints which we see neither end is attained.

There are on the market a great number of ready-made mounts, with cut out openings behind which the print can be slipped, or with printed and embossed designs to surround the picture. Such mounts have their uses; they may be made to accomplish one of the ends of mounting—protection, and for photographs for which protection is the only thing that is needed, these mounts serve very well. But it must not be forgotten that the mount should do more than this, and when that more is required, the stock cut-out or printed mount is of no use at all. One is tempted to apologise for dwelling on what might seem so obvious; but that it needs pointing out is shown by the fact that we often get prints on ready-made mounts sent in even to the Advanced Workers' Competition: where, of course, they stand no chance at all.

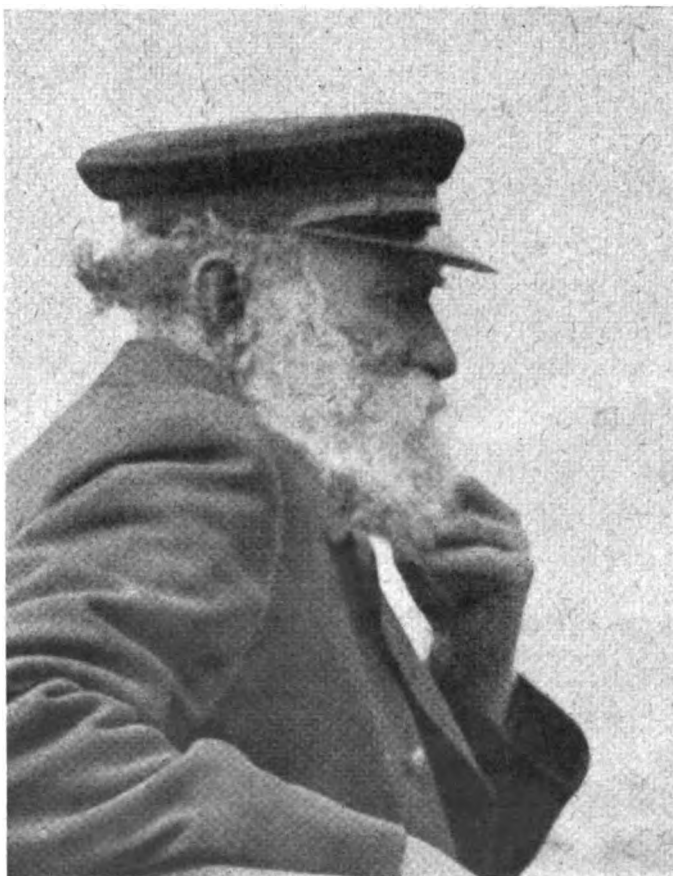
Why Mounts with Patterns are Unsuitable.

The reader may feel tempted to ask why such prints should not stand a chance, or how it is that a ready-made mount comes in for such condemnation. The previous Lesson to some extent provides an answer. Each print must be trimmed to suit the picture, and not to a standard size. Unless, therefore, one had an immensely varied stock of ready-made mounts, it is unlikely that one would be found exactly fitting the print; and, even if it fitted, there would still be the question of suitability in design, tint, etc.

A great many amateur photographers, more and more in fact as time goes on, have realised this fact; and therefore the mounts that are selling in increasing numbers are those which are little more than plain tinted cards or thick paper, with either no design at all upon them, or else some very simple border or tint, which will allow the print to be any size that seems to suit it, without looking a misfit on the card, and which will help to isolate the picture, and will not attract attention to itself.

The Best Mount.

This last quality is a very important one. The best mount is one of which the spectator is practically unconscious, one which serves its purpose so well that we do not notice the mount at all. To do this, it must be in



AN OLD SALT.

BY A. COWAN THOMSON.

From the Advanced Workers' Competition just closed.

HOLIDAY RECORDS.

We repeat the question we asked last week—are you satisfied with your record of last year's holiday?

Eleven months or so in the year your business claims you—a few weeks in July or August is your only respite.

Let the RAINES STUDIOS put the memory of these weeks in such a form that the pleasures of your holiday will be brought vividly before you through the coming months.

A set of prints in album form—better still, framed enlargements for your walls.

And, remember, a RAINES ENLARGEMENT is—always—
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Address

harmony with the print, both in colour and in texture; so that instead of suggesting that it is something extra, something added on to the print, it seems to form an intrinsic part of it. If one is tempted to say "What a capital mount," it is sufficient condemnation of the mount as unduly assertive.

A very smooth print on a very rough mount, or a print on rough paper on a glazed card, is at once noticeable and objectionable on account of the incongruity. For glossy prints the mount may be glossy or at least very smooth; for the platino-matt prints, which are now a very favourite grade, the mount may also be of a moderately matt character. There is no more harmonious surface for mounts for such prints than that of a piece of blotting paper, and a great many of the "art paper" mounts that are now on sale have a surface of this sort. Some of the linen-surfaced and similar papers now being introduced will also be found very suitable, but it must be borne in mind that directly the surface of the mount is of such a character as to attract attention, the mount is stamped at once as unsuitable.

Suitable Colours for Mounts.

The question of colour can be summed up in very much the same way. Crude, strong colours for mounts may be put out of court at once. Black mounts and white mounts are also to be avoided; black mounts on account of their funereal character, and white mounts because they almost always make the print look dark and heavy by comparison. A very delicate vignette printed on a white paper may bear being put upon a white mount, but most of the amateur's prints suffer badly when their lightest tones are contrasted with the plain white of a card.

Greys and browns provide most of the colours amongst which the amateur photographer can choose. Some of the green-grey shades are also effective, and cream, which may be regarded as a very light brown, is also suitable at times.

In suiting a mount to a print, we are often told that we may either make it a matter of harmony of colour, or of contrast. At first, at any rate, the amateur will do well to deal in harmonies and not in contrasts. That is to say, if his prints are in black and white, such as untuned bromide or gaslight prints, the mounts may be a cool grey; if they are sepia, as toned bromide prints and prints on self-toning papers, the mount may be brown or cream.

A guide which may be found helpful is to select the mount of such a depth of tone that it is not as light as the highest lights of the picture, and not as dark as the deepest tones. To this one may add that, if the mount itself is of more than one tone, the difference between its tones should only be very slight. Strong contrasts in the mount, beside attracting attention to themselves, make the picture look weak and flat. This is shown very plainly when the mount has any lettering on it in black or in white ink.

Mounts may be all of a Size.

The size of the mount will be governed by circumstances. As a general rule, the mounts provided for photographs are too small. They do not isolate the prints as completely as they should do, but where there are a large number of prints to be stored, it may not be advisable always to have the mount as large as,

in other respects, one would like. For comparatively small prints, say up to half-plate inclusive, the mount should not be less than twice the area of the picture—if it is three or four times the area it will not look too big. Thus a quarter-plate print may be put on a mount of any size from, say, $6\frac{1}{2} \times 4\frac{1}{4}$ up to $8\frac{1}{2} \times 6\frac{1}{2}$ without looking lost, and the same rule holds good, to a great extent, with enlargements, although these will often bear a proportionately smaller mount without suffering from it.

It has been pointed out that one of the reasons why the stock size of mount with a printed design upon it is unsuitable is that the prints should not be all of a size, but each should be trimmed to suit its subject. The fault of such mounts is not that they are all of the same external dimensions, but that the pattern on them is designed to take prints of a standard size; and there is no very strong reason why the amateur should not adopt some uniform size for his mounts, irrespective of the extent to which he may trim down his prints, provided there is nothing on the mount itself that is out of keeping with the size or shape of the prints. It is convenient for many things to have the mounts all uniform in size, provided they are at least large enough to take a print the full size of the plate that is in use, and still to leave an ample margin.

Cut Sizes are the more Economical.

The "art papers," amongst which the photographer is likely to look for his mounts, are supplied either in large sheets or in cut sizes. The cut sizes are the more economical, as they are free from the risk of injury that the big sheets necessarily involve, and allow the mounts to be purchased in packets of assorted colours, so that one can pick and choose in each case a mount to suit the individual picture.

It is a good plan, when a suitable character of mounting card or paper has been selected, to get a stock of pieces of all the shades likely to be required, particularly of shades that only differ very slightly amongst themselves, so that the print can be tried on each, and precisely the most suitable colour and depth of tint selected. A very slight difference in depth will often bring about a considerable alteration in effect.

Multiple Mounting.

The method known as "multiple mounting," in which the print is attached to a paper mount, which is trimmed down and in its turn mounted on another sheet, and so on, is one that is very effective for photographs. Each print is seen with a series of bands of different tone round it, and there is great scope for individual taste and personal expression. At the same time, it is necessarily more elaborate than when the print is mounted on a single stiff card, and so should hardly be attempted by anyone who is in the strict sense of the term a beginner. When the elementary difficulties of mounting are overcome, then the amateur will find that multiple-mounting is a method which very much widens the interest and power of the process.

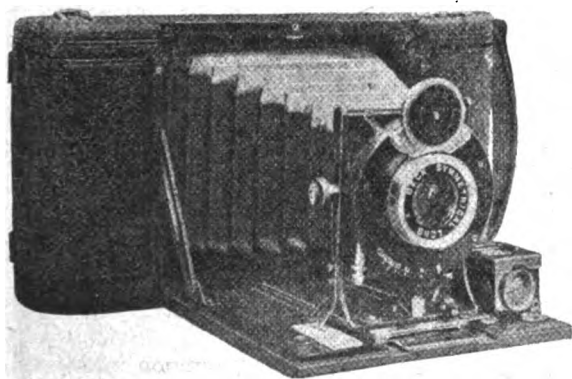
It is not possible to lay down hard and fast rules to guide the choice of a mount, and nothing that I have written above must be regarded as such, but merely as a suggestion to guide those coming quite fresh to the problem. In the next Lesson the actual mounting of the print will be dealt with.

R.C.B.

AUGUST BANK HOLIDAY

Plan now to bring home
pictures of happy holidays

LIFE without holidays is like a long journey without a resting place. Holidays, without photographs, rapidly fade from memory. Photographs are the "card index" of happy holidays. Granted one is successful in obtaining good photographs, the holiday scenes, incidents, and personalities endure in the memory for many, many years. To retain such happy memories, one must possess a good and reliable British-made Camera. Such instruments are the "Challenge" Cameras, of which there are over 80 different models, sold at varying prices from 10/- to £30 each.



The Model illustrated is the new 1912 "Challenge" Dayspool Film Camera. Being 20 per cent. lighter in weight than any other film camera, it is easily carried when roaming about on holidays. Get this Model before you go off on holiday, and you will return with pictures of such excellent value that you can enter, with a good chance of success, for the "Daily Mail" £1,000 prize.

$\frac{1}{4}$ -plate size, with Bausch and Lomb Shutter, Beck
Symmetrical Lens - **£3 - 12 - 6**

All makes of films can be used in this Camera.

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THE GIANT CATALOGUE**

So great has been the success of the "Challenge" Cameras this year that the stock of the Giant Catalogue is almost exhausted. I am therefore compelled, from this date, to charge Sixpence for each copy of the Giant Catalogue, which amount will be refunded on the first purchase amounting to five shillings or more. So send Sixpence to-day for the Giant Catalogue. It is worth having.

J. Lizars

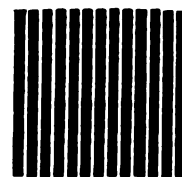
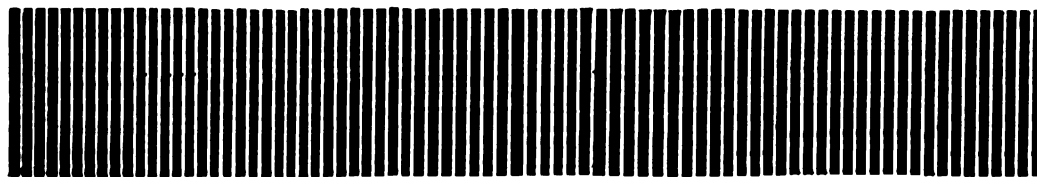
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PRACTICAL PARAGRAPHS

A LUBRICANT FOR BURNISHING.

Burnishing consists of dragging the surface of the mounted print across a heated polished steel bar. It gives a higher polish than can be got by merely rolling. The prints must be rubbed over with a lubricant before burnishing, that which is generally used being a solution of Castile soap in methylated spirit. Fifty grains of the soap is cut up as fine as possible and shaken up from time to time in half a pint of methylated spirit. When dissolved it is strained through a piece of cambric. In a well-corked bottle it keeps indefinitely. A morsel of sponge serves to apply it to the print. It is rubbed over the surface about three or four minutes before the print is burnished, so as to give time for most of the spirit to evaporate, but not for the soap to get quite dry.

* * *

EXTREMELY FINE GROUND-GLASS.

When ground-glass of an extremely fine grain is required, it can be made by acting upon the surface of the glass with the vapour of hydrofluoric acid. To do this a shallow dish or tray of lead must be made, and placed at the bottom of a cardboard box about a foot deep. In the dish is scattered a little fluor spar crushed as fine as possible, and over it a dram or two of strong sulphuric acid is poured, just when the gas is wanted. The glass must be perfectly clean. It should have one side protected with a coating of wax dissolved in a little petrol, and is then fastened to the inside of the lid of the box, unwaxed side downwards. The acid being poured on, the lid is closed, and the glass left exposed to the vapour for a few minutes, after which it is washed and the wax removed. If the action has not gone far enough it may be repeated. The work must be done in the open air, and the greatest care taken in opening the box to avoid inhaling the fumes, which are very corrosive.

* * *

STOPPERED BOTTLES.

The idea that stoppered bottles should be used for keeping chemicals whenever it is at all possible is one which is entertained by many, but, like certain other generally-accepted views, it is not in the strictest sense correct. Glass is one of the most inert substances in common use, and for that reason, at least, it is an excellent material for the purpose. But there are two objections to the bottle with a glass stopper—there is the danger of the stopper sticking, and there is the fact that unless the grinding has been very perfectly done the stopper is not airtight. Different chemicals differ in their tendency to make stoppers stick. The caustic alkalis and alkaline carbonates are amongst the worst in this respect. Sodium carbonate and caustic soda, therefore, whether solid or in solution, should never be kept in a glass stoppered bottle, but in one provided with a good cork or with a rubber stopper. Iodine is another chemical with a great tendency to make the stopper stick. A really good cork, except for chemicals which actually attack the cork, such as strong acids, is, in fact, almost always quite as good as, and often much better than, a glass stopper; while for solutions of developers, etc., which it is important to keep as much as possible from the air, the rubber corks that are obtainable from any of the dealers in chemical apparatus are best of all. When a stopper has stuck, one of the best ways of loosening it is to hold the bottle horizontal and then to pour a gentle stream of hot water (not boiling, or it may crack the glass) on the neck, taking care that it does not run on to the stopper. In half a minute or less the stopper should be tapped from side to side, and then will usually be found to be quite loose. A very little vaseline applied to the stopper, which is then wiped as clean as possible, is a preventive of sticking, although not a complete one; it should only be used with aqueous solutions, as alcohol and similar fluids would dissolve the vaseline.

A CLEANING SOLUTION.

One of the most effective solutions for cleaning stained dishes, bottles, etc., is made by dissolving a dram of potassium permanganate in a half-pint of water, and when it is quite dissolved adding a dram of strong sulphuric acid. The liquid stains anything that will absorb it a deep brown, but for any glazed surface, or for glass, it acts as a powerful cleanser, nothing more being required after using it than to give the things a few rinses in clean water.

* * *

WARM TONES ON FAST LANTERN FLATES.

When lantern slides with a warm tone are required, the general practice is to use a slow lantern plate, to expose very fully, and develop with a highly restrained developer. Instead of doing this, it is pointed out in Messrs. Wratten and Wainwright's booklet "Lantern Slides," that results identical with those obtained by the restrained development of slow plates can be obtained by making a rather thin black-tone slide on a Wratten "Ordinary" plate. and then, after fixing and washing it, bleaching it in a solution of—

Potassium bichromate	...	...	...	1 ounce
Pure hydrochloric acid	...	...	...	1 ounce
Water	...	...	...	10 ounces

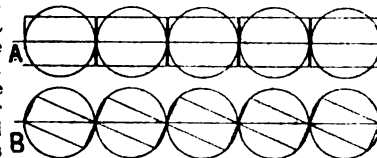
After bleaching the slide is well washed, and the result is a slide, the image of which consists of silver chloride, which can be developed by any formula for the production of warm tones. The warmer the tone, the denser will be the slide finally, so that, for the warmer tones, one must either use a very thin black slide, or else must stop development in the restrained developer before completion, fixing out the undeveloped silver chloride.

* * *

THE ANGLE OF VIEW.

The angle of view is the term given to the angle included by the lens, and is sometimes measured along the base line of the picture, although more often it is the diagonal which is considered in measuring "angle of view." Thus, if a lens is said to include an angle of 45°, it is meant that lines from the extreme opposite boundaries of the picture to the lens would there meet at that angle. Eight such pictures, each beginning where the other left off, would include the whole circuit of the view from where the camera was placed; but they would only meet along the central line, and would necessitate the employment of plates which were too large to be covered completely by the lens, as in A, or else were placed askew as in B. As the angle is the same, whether measured from the view itself to the lens or from the focussing screen to the lens, the angle included may be found at once if the diameter of the circle of illumination, or the diagonal of the plate, together with the focus of the lens, is known. The former gives us the maximum angle included by the lens, the latter the actual angle included in the picture when a plate of that particular size is used. The diameter of the circle of illumination, or the diagonal of the plate, as the case may be, is divided by the focus of the lens, and the angle read off on the following table:

.93	indicates an angle of	50°.
1.04	" " " "	55°.
1.15	" " " "	60°.
1.27	" " " "	65°.
1.40	" " " "	70°.
1.53	" " " "	75°.



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"The time has come, the Walrus said, to talk of many things."

ALTHOUGH I have taken the trouble lately to furnish forth some most excellent advice on the photography of animals, there are sure to be some ungrateful grumblers. They will ask what is the value to dwellers in this country of instructions on how to photograph lions and tigers. They forget that they may some day emigrate, as I hope they will, to countries where such knowledge will be useful. They also forget that many worthy readers of this paper already reside in lionate and tigrous countries, where also hippopotami are as frequent as flies, and the wart-hog is a fireside pet. When I write I write for mankind, not for little one-eyed, lop-sided sections of humanity.

* * *

So I beg that there may be no rude remarks now that I have decided that this seems a most appropriate time to write about camp fire photographs. Those who always travel along the well-worn ways of custom are spreading themselves out in descriptions of regattas, and are devoting grosses of plates to punt-loads of flanneled masculinity and frilly femininity under the backwater willows. But as usual my warped and withered mind flies off at a tangent and contemplates the camp fire and its photographic possibilities.

* * *

Now, to put a blunt question, what do you know about this important subject?

* * *

Neither do I. Fortunately, however, there comes to my aid an old copy of a photographic paper whose editor once took me to task for describing it as American when it is really respectable Canadian. I may be forgiven for incorrectly locating a paper that within a few square inches uses such words as enlargements, suggest, atinic, and expecially. It also humorously refers to a hypo bath as being slow or "week," which appears like a sly suggestion that a "week" hypo bath takes six or seven days to act. In spite of these little funniosities, the paper seems particularly sound on the subject of camp fire pictures, and I intend to accept its teaching.

* * *

There may be some difference of opinion as to the reliability of the paper when it reports one dentist as remarking that his work was so painless that his patients often fell asleep while he was at their teeth; to which another dentist replied that in his case the patients demanded to have their photographs taken to catch the expression of delight on their faces. Or, that even when all people can have their portraits taken in colours, many will still be plain. Or, again, that it takes an amateur photographer to convince a woman that truth is more terrible than fiction. Yet the following has the ring of veracity about it: "I have come to tell you," said an irate old lady, "the photos you took are not a bit like us. Why, my husband is just like an ape." The photographer smiled and said, "My dear lady, you should have thought of that before."

* * *

But about that camp fire. As the writer truly says, there is the real camp life atmosphere about pictures of the camp fire. No photograph of a church or a bulldog gives quite the same impression. He next makes a most important statement, namely, that there are two factors in the picture—the people and the fire. A good many failures result from not properly differentiating these. It is quite essential that the people should be distinguishable from the fire, and

a figure that can be mistaken for a blazing log may be put down as, to some extent, a failure. If, on the other hand, some of the logs look like figures, the fault becomes a virtue, as it apparently adds to the number of jovial campers.

* * *

Taking with you the camp, the campers, the fire, and the camera, you proceed to arrange the figures in a half circle facing the fire. The nearer figures must be 6 feet from the camera and the farthest 25 feet away. Allowing 2 feet of space per camper, I estimate that at least fifteen of them will be required.

* * *

When these and a few other preliminaries are settled, the time has arrived for making the exposure. For this purpose some flash powder is dumped into the fire. It is pointed out that the more powder you use the smaller may be the aperture of the lens, and therefore the clearer the picture. I may remind prospective operators that there is a limit to this. The amount of powder can easily be overdone. It will then follow that the campers will be blown far beyond what may legitimately be considered the boundaries of the camp, and it is also difficult for the photographer, if living, to find any portion of his apparatus sufficiently large for identification. The minimum amount of powder is put at half an ounce, and I venture to suggest half a hundredweight as the maximum that can be used with anything like reasonable safety.

* * *

The writer of this excellent article promised beforehand to illustrate it with some exemplary photographs. Unfortunately he forgot to take one thing with him on the expedition. This was the flash powder. It was as bad a case as that of the angler who forgot the beer. But the resourceful editor put in a camp fire picture by someone else. Although it is described as a particularly good example, I note with glee that it breaks every single rule that the writer of the article has laid down. The semicircle is a straight line; the campers, who should have been viewed sideways, are taken full face (and such faces!); the fire is a scattered mass of steam, the necessary logs having been omitted that should have shielded the lens from the flash.

* * *

However, the least intelligent reader must now have a good idea as to how to make camp fire pictures, and if it is argued that there is in this country no opportunity for such subjects I reply that it is no fault of mine. Make the opportunities, or push off to where they are ready made.

THE WALRUS.

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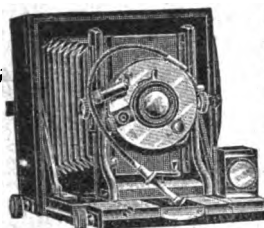
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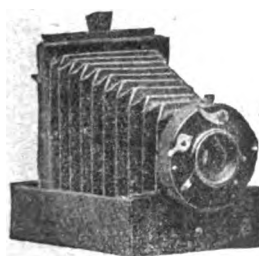
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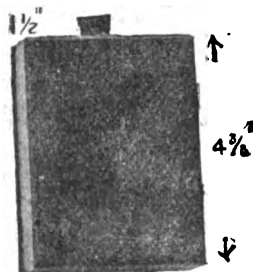
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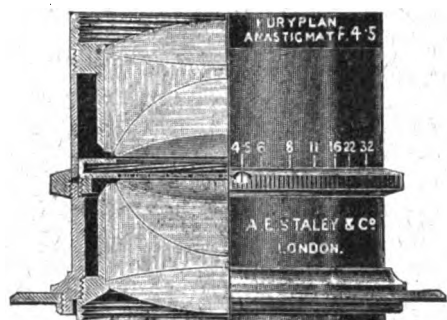
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POSTCARD Double Extension Camera, roll films or plates, Goers Dagor lens, in compound shutter, slides, focussing screen, leather case, tank, tripod, all new last month; cost 216; cash offers wanted.—J. Whiteway, 6, Lennox Gardens, London, S.W. [0833]

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9 Kibitz, 3x2 1/4, Euryplan, 1/5.6, compound, 12 slides, perfect order; 24, or exchange 8x prismatic glasses.—Sykes, photo, Morley, Leeds. [0842]

5x4 Hand-stand Camera, Bausch-Lomb shutter, 2 D.D. slides, case, tripod, 28/-; quarter-plate magazine, 6 plates, tripod, 7/-.—Frankland, Cattle St., Gt. Harwood, Lancashire. [0841]

QUARTER-PLATE Triple Extension Camera, Beck Isostigmat 1/5.6 lens, 6in. focus, 2 double slides; 60/-; approval.—C. Cook, 54, Stoney Stanton Rd., Coventry. [0846]

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VEST Pocket Camera, for plates, must have good lens and shutter; price about 23/10.—Write, B., 75, Wells St., Oxford St., W. [0845]

FOR Sale, Thornton-Pickard Ruby 5in-x4in. Camera, Goers lens, Syntor 1/4.5, with stand, case, adapter, etc.; cost 216/10; lens alone 26/10; price 28.—Wood, Bolton Crescent, Windsor. [0847]

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HALF-PLATE Stereo Ernemann, Ross Homocentric, complete, convertible outfit; cheap.—Copping, 246, St. Paul's Rd., Highbury. [0853]

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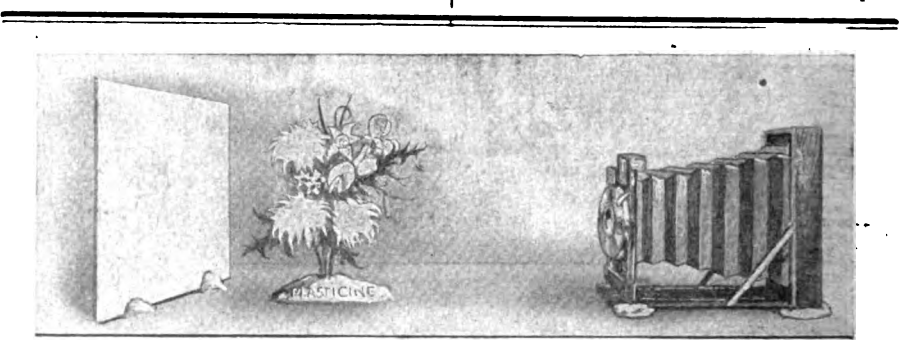
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8½ "	7 10 0	—	4 15 0	—	—	—
9½ "	12 0 0	£5 5 0	—	3 15 0	—	—
12 "	19 10 0	9 10 0	—	—	—	£7 7 0
17 "	—	15 0 0	—	—	—	14 0 0
19 "	—	23 10 0	—	—	—	22 0 0

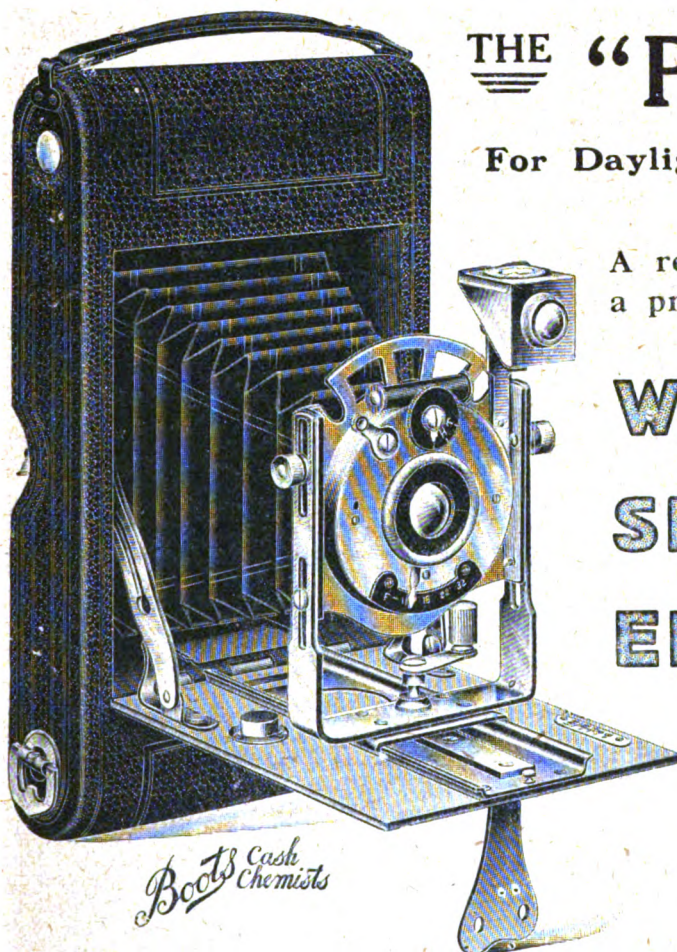
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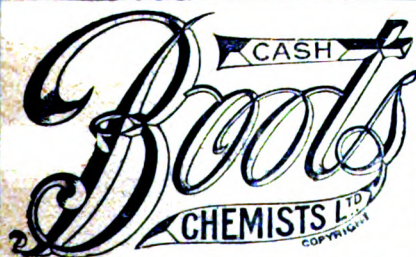
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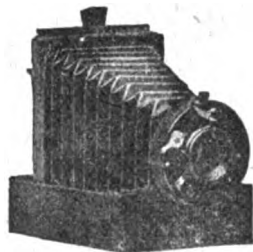
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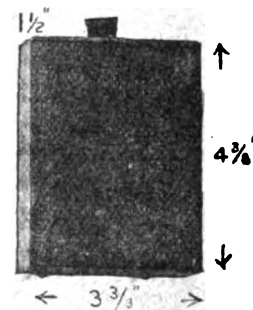
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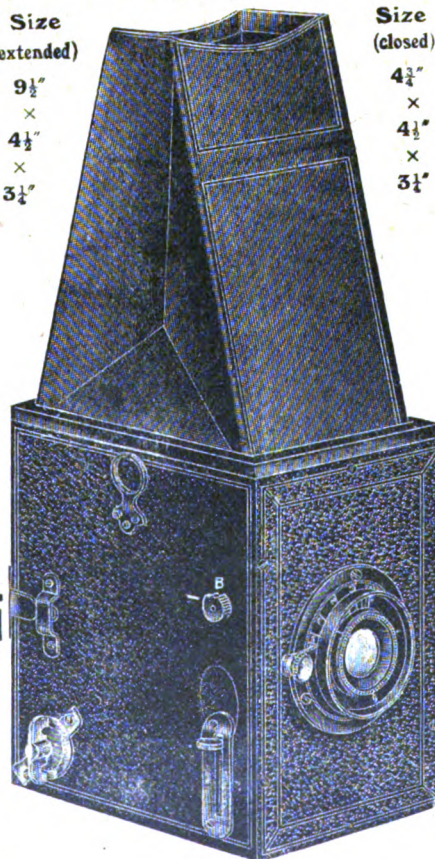
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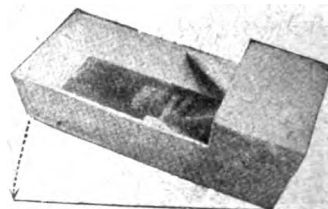
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PHOTOGRAPHY AND FOCUS

Edited by
R Child Bayley. *Published Weekly*
for Every Camera User.

TUESDAY, JULY 30TH, 1912.

VOL. XXXIV. No. 1238.

The Topic of the Week

HARSHNESS IN PORTRAITURE : *Frequently caused by undiffused light : screens do not necessarily increase exposures : the material for diffusers : their position : the value of the diffuser in flashlight work.*

HARSHNESS is the prevailing fault of home portraiture; and it is usual to lay the defect at the door of under-exposure, explaining at the same time that the absence of a studio made the under-exposure inevitable. A very comforting doctrine. If our photographs are not what they should be, it is not to be attributed to any want of skill on our part; but to circumstances over which we have no control—the want of the professional's equipment, to wit.

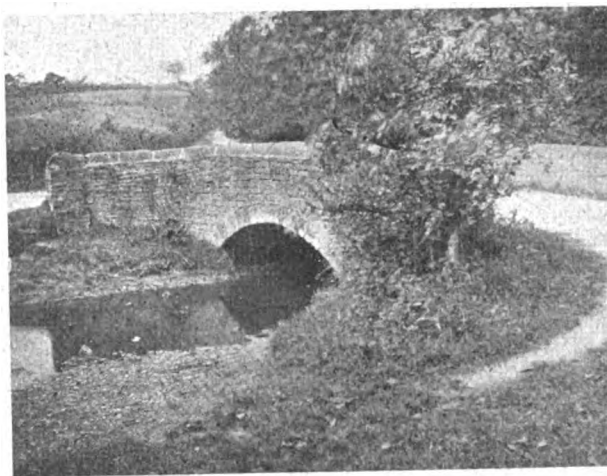
Now the studio with its ample window area, and still more with the facilities for the control of that area, afforded by the blinds and curtains, is a great help in portrait work. It makes the photographer much more comfortable, and it largely increases the range of his powers. He can get effects of light and shade, and may do work of styles which the limitations of the ordinary living room put out of the reach of most amateurs; but the harshness of many amateur's photographs is not due to the absence of a studio, but rather to the failure to make good use of the light that was at his disposal. A background and a reflector almost all employ in their portrait work; but comparatively few use a screen or diffuser. Yet this is a far more important factor in securing a soft and harmonious light-

ing than is the reflector; and of the two it would certainly be better to use a diffuser and discard a reflector than *vice versa*. But there is no need to do either; both may be employed, and both will help us greatly to avoid the defect named.

The disinclination to make use of this aid in portrait work is, perhaps, in some measure due to the idea that, by cutting off some of the little light that we can get at best, it lengthens the exposure. As a matter of fact, although a diffuser certainly stops some of the light, it actually shortens rather than lengthens the exposure.

The explanation of what seems at first to be a paradox is simple enough. As every photographer knows, the exposure of a negative, certainly of a portrait negative, is governed by the light in the shadows. Whatever happens, we must give sufficient exposure to render the tones of the shadows properly. Now, if a diffusing screen of suitable character is interposed between the source of light and the sitter, it will be noticed at once that it lightens the shadows. True, it reduces the light on the bright side, and the total

effect of its presence is to stop off some of the light which otherwise would fall on the model; yet, owing to the way in which it helps the illumination of the shadows, it actually lessens the exposure needed.



A BIT OF DERBYSHIRE.

BY W. OLIVER.

From the Beginners' Competition.

The stipulation that it must be a "diffusing screen of suitable character" is made, because there are screens and screens; some which merely diffuse, that is to say scatter the light passing through them, so that it no longer is so limited in its direction, while there are others which scatter it, it is true, but absorb a great deal in doing so.

There is a simple way of comparing different screens as to the proportion of light which they stop, and that is by putting them side by side, and looking at them from the same side as the light reaches them. The darker the screen looks, from this point of view, the better. The test is only an approximate one; but will answer.

The Best Material for Diffusers.

A good screen may be made by stretching thin tracing cloth over a wooden frame. Muslin answers the same purpose; but it should be thin and open, or it cuts off a good deal of light. Tracing paper can be used, or even tissue paper; but its fragility is against it. Other fabrics may be employed in the same way; but tracing cloth and muslin will be found to answer best of all, and no amateur portrait worker can afford to do without them.

The position of the diffusing screen must be decided by circumstances. If a very large one can be used, one that is as large or nearly as large as the window, it may be put just within the window. If it is small it must be near the sitter, and may be arranged so that its influence is exerted over the light which reaches his face, leaving the rest in undiffused illumination. A few trials will soon show, not only the value of the diffuser, but also that arrangement of it which is most effective in different cases.

Diffusers and Flashlight Work.

If a diffuser is of value in the comparatively diffused light which enters a room by the window, it is far more so when we are dealing with the intensely concentrated illumination of the magnesium flash. Nor is it then open to the objection that it causes an inconvenient loss of light, as this can be compensated in a very simple and speedy manner by an increase in the quantity of the powder used.

W.D.



THE two monthly competitions open to our readers both close to-morrow (Wednesday, July 31st), so that this reminder will still be in time—at any rate for photographers in England. The rules and awards were published in last week's issue, on page 73, and pressure on our space this week prevents us from printing them again; but we may remind those who have not yet entered, that the Beginners' Competition is for unmounted prints, free from hand work, and not exceeding either postcard size or 5 x 4, a "beginner" being anyone who has never yet taken an award for photography.

A Cause of Confusion.

Confusion sometimes arises from the misuse of certain words to which custom has assigned specific meanings. Quite lately we have read of photo-telegraphy and tele-photography as if they were the same thing; whereas photo-telegraphy refers to the transmission of photographs by telegraphy, while tele-photography is only applied to the photography of distant objects with lenses of a special type. A parallel case is to be found in the words photo-micrography and micro-photography. Photo-micrography is the photography of small objects on a large scale by means of a microscope; while micro-photography is the name given to the process of making minute photographs of large objects, the photographs themselves requiring some form of microscope by which they can be seen. It is well to bear such distinctions in mind, as the advantage of each word having its distinct meaning is too obvious to need emphasis.

The "Daily Mail" £1,000 Prize.

Since the publication of our leaderette on this topic a fortnight ago, we are glad to note that the "Daily Mail" has recognised the importance of more persistently drawing the attention of its readers to the competition, which has had greater prominence in its columns than at any other time since the first announcement was made. Manufacturers and dealers all over the country are helping the cause, and it is certain that there will be more photography done during this year's holiday making than ever before. British competitors are not to have it all their own way it appears, as we gather from the American photographic magazines just to hand that the Eastman Kodak Co. over there has drawn their attention to the "Mail's" offer, and they are urging American readers also to compete. On this side the Kodak Co., in addition to its prominent announcements in the "Daily Mail," has issued a booklet for free distribution, entitled "How to Win the £1,000 Holiday Prize": while Messrs. Houghton are also taking full advantage of the opportunity to couple with the competition the Ensignette and their other cameras.

Action in a Photograph.

It is always a very difficult matter to suggest action in a photograph, and any hint on the subject is welcome. In a recent number of "Camera Craft," we notice a picture of some horses pulling a reaping machine, and in the inscription underneath we are told how the photographer managed to get the appearance of effort in the horses. The whole picture was arranged in front of the camera with the reaper at rest, and then, when all was focussed and ready, the shutter was set for a fifth of a second, the horses started, and the exposure made at the instant at which they pulled against the harness to start. It will be seen that in this way it is possible to avoid the very obvious "waiting to be photographed" appearance which is often to be seen in pictures of reaping, hay-making, and the like, and at the same time to do away with the necessity for a very short exposure, with the risk which it brings of getting the moving animals in some position, true to nature no doubt, but unconventional and therefore unnatural in appearance.

Win the £1000 prize with a Kodak

The Daily Mail offers £1000 for twelve snapshots illustrating the jolliest holiday this Summer

In this Competition, stand-cameras and plate-cameras and box-form cameras are at an obvious disadvantage. All the chances are clearly in favour of a pocket hand camera using roll films.

Get a Kodak to-day and you will have as good a chance as anyone of winning this Daily Mail £1000 prize for the jolliest holiday.

A Kodak will give you capital pictures of the places you visit, the people you meet, the sights you see, and the things you do.

And the holiday-maker who brings home in his Kodak the twelve jolliest holiday snap-shots will win the Daily Mail £1000 prize!

*Remember you can learn to use a Kodak in half-an-hour.
Any Kodak dealer will show you how simple it is.*

There are Kodaks at all prices from the new Vest Pocket Kodak at 30/- up to the 3a Folding Pocket Kodak at £4-10-0. And then there is the 3a Special Kodak, a Kodak de luxe, fitted with a Zeiss Tessar lens and Compound Shutter, at £12-9-6.

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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
These cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which alone prints are criticised will be found each week under the heading "Queries and Replies."

GLANCING at the print called "By the Lake," I was reminded of the days when, as a youth, I joined my first photographic society. That was fifteen or twenty years ago, and at that era the "field meeting" craze was beginning to be popular. We used to go out, a dozen of us or more, to some picturesque village, and photograph its church, its thatched cottages, and its manor house, and then come home and develop our technically irreproachable results. These were shown on the lantern screen, later—and in due course we began to wonder how it was that the attendances were falling off so sadly.

Now it came to pass that one of our honorary presidents, a painter who knew nothing whatever about the camera, took it into his head to offer a prize for the encouragement of—I suppose we may call it—individuality in renderings. He announced that he would award his prize to the best photograph of a scene in the neighbouring So-and-So Woods; not just any scene, but a particular spot, which he had chosen.

He selected a certain tree-overhung expanse of water—barely large enough even to describe as a pond—and told us that we could each choose our own point of view, but, anyhow, the prize was offered for a view of the pond, not a view of anything else whatsoever.

Most of us had never so much as noticed this particular pool before, and when we first inspected it we thought it a ridiculous picture subject—scarcely more than a mere stagnant muddy puddle. However, the spirit of emulation arose, and we studied the puddle carefully, went back to it—sometimes alone and some-

times hunting in couples—and photographed it in every light and from every angle.

The whole history of that affair need not be here related: suffice it to say that, the painter himself acting as judge, the prize went to a print taken by one who was certainly the worst technician in our club, which annoyed our f/64 folks (accustomed to taking faultless views of the village lych gate) very terribly.

The winning print, anyhow, was uncommonly like "By the Lake." That is, it was what we now universally name a "bit."

That competition—and to this day such a competition would be sound and sensible in any photographic society—awakened us beginners to the

For the print which won that prize, like the print we here see, was, after all, impressionism. "Bits"—at least what I imply by the word—always are impressionism: they are some trifle or two, selected and isolated, some small fact or group of facts, from a large quantity which presented themselves: a glimpse of the thing, not a map or complete statement of it.

"By the Lake" takes a few trees and some water; and by giving us the trees large and prominent—a process which has necessitated cutting off their tops—and by leaving the water out of focus, but not too much so to spoil a suggestion of reflections from the farther bank, it adumbrates a perfectly complete idea. The idea is sufficient for the mind to play round,

and no more; but the mind, being educated to this implication and hinting method, successfully builds up all the rest of the idea which is lacking—the idea that these trees have tops, that the water has a farther margin, and so forth.

I will venture to surmise that had this worker included the whole lake, and stopped down so that its near parts and its distant parts were both plain, he would not only have produced a less pleasing result, but conveyed a less satisfying notion of the actual spot, at any rate of its charm and peacefulness. And how simply has this picture been evolved, when one

comes to consider! Sheer common-sense—nothing more: the dodge of taking a typical "bit" suggestively, instead of taking a wholesale landscape literally!

The secret of the characteristic photographer's "bit" lies, nine times out of ten, in introducing some big foreground object, and subduing the background. By so doing, the



By the Lake.

By G. R. Hawkey.

possibilities of the "bit" as distinct from the definite topographical or architectural or portraiture subject. We found that it was quite needless to photograph the village church and the "quaint" cottage: the nearest ditch with a bush overhanging it was ten times more interesting. We began to realise, in effect, the importance of impressionism.

photographer may even treat a wide landscape in what might be dubbed a bitty manner and with all the bitty advantages. "Hill and Valley" is an example in point.

It is not so strong as "By the Lake," for it lacks contrast, owing to a rather flat lighting. The clear-cut trees in "By the Lake," plus the vague patch of light on the water, save it from that flatness. But there are no up-standing trees in "Hill and Valley," and it would not have sufficed to make the figure of the girl stand away from the wall end. Leaning on the wall she is excellently natural; standing by herself she would have looked too detached, and almost certainly wooden. Very few models can stand, without support and without *raison d'être*, in the middle of a landscape scene, and not look strained.

The figure here does not look strained: she is delightful, and her function is not solely to introduce a human touch into a lonely scene, but to turn that scene—otherwise too large—into a "bit." She does so purely by acting as a prominent object close to the camera, an item of interest, so that, instead of there being nothing but minutiae on the plate, there is something prominent and definite on



Hill and Valley.

By A. H. Neighbour.

which the eye can rest, and with which it can compare and contrast the other details.

"Reflections" is quite hopeless for want of this reposing-place for the eye. It is an attempt at a "bit" without containing the "bit's" prime ingredient.

Compare it with "By the Lake," and the differentiation between the two will point the moral better than dozens of columns of Causèrie. "Reflections" is precisely the sort of thing which should have been treated in bitty style. It was, we may imagine, alluring to the eye, and probably sparkling with that delusive colourfulness which deceives the inexperienced worker in monochrome. So the photographer has snapped it broadly and fully, just as he happened to find it at first glance, whereas by the old, old device of seeking out a foreground tree, or some such emphatic close-up object, focussing on that, and softening down the distance, he would have secured a result in every way superior, whether it was "artistic" or not.

True; working in this way, the lily pads might have been quite unrecognisable as such; but what use are they in their present recognisability? None at all, for they do not arrest the gaze and do not convey any impression of colour. There is more truth-to-water, if I may so express it, in the plain blur of tone at the back of the trees in "By the Lake" than in all the too speckly detail of "Reflections."



Reflections.

By G. Smith.

Here is another "bit" — "Silent Moments." What are we to make of it? Putting it side by side with "By the Lake" and "Hill and Valley," it is almost farcical. This is not solely because its materials were crude compared with theirs. It is because those materials have not been treated in the proper "bit" spirit.

To begin with, both figure and bridge should have been vetoed. They are impossible. The only way to treat this figure would be by portraiture: the only way to treat this bridge would be by ignoring it. But,

whatever we may think of the ultra-prosaic bridge and figure, it is as plain as a pikestaff that within a yard or two of this spot there must have been a "bit" not merely far prettier, but probably far truer to the facts, than is "Silent Moments."

Adopting that ancient formula, the foreground tree, the plane of water behind it, and the softened background, this photographer, I warrant, would have got a "bit," almost from the standpoint he actually adopted, worthy to offer in company with its competitors, "By the Lake" and "Hill and Valley."



Silent Moments.

By W. H. Ashmore.

"Ensign"

Roll Films.

are best, and this "best" character of the "Ensigns" is going to make every amateur using them well satisfied with this season's results. That 1912 pictures must be far in advance of 1911, is the mental resolve of many amateurs. To turn this resolution into actuality, see that you have a supply of "Ensigns" during the holiday month. August certainly presents boundless opportunities for obtaining interesting pictures—pictures that should win that £1,000! And remember that the best Films ("Ensigns") can be bought everywhere.

By slipping a spool of "Ensign" Film into your camera ("Ensigns" fit every known make of roll film camera) you practically pledge yourself a successful result from each reasonable exposure.

"Ensigns" are so well and carefully made, that failure, even from under or over exposure, is a remote possibility. The wide latitude of the film covers this risk.

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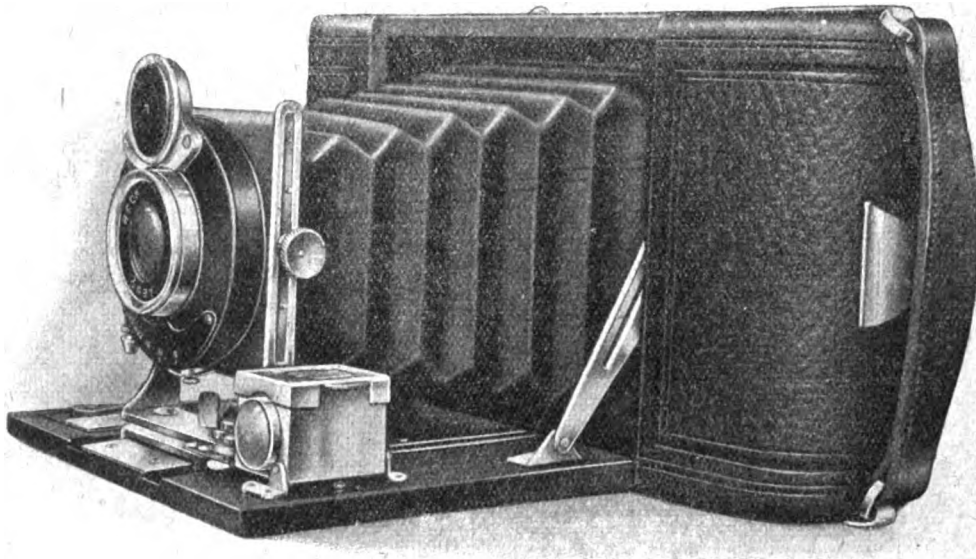
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DAYSPOOL FILM CAMERA



"I purchased one of your 'Dayspool' Cameras, and can honestly say that it is an exquisite little instrument for workmanship, design, and portability. It should satisfy the most severe critic"

This is an extract from a letter received recently. It is further proof that the "Challenge Dayspool" is the finest film snap-shot camera for holiday use

THE essential features of a pocket film snap-shot camera are lightness in weight, rigidity of framework when in use, and a certainty in producing good pictures. When reviewing film cameras, compare these points one by one, and you will quickly learn that the British-made "Challenge Dayspool" is the ideal instrument for film snap-shot work. It is 20 per cent. lighter in weight than any other film camera. Plates can also be used without any alteration to the back or without any special adapter.

It is sold with the following guarantee:—The lens, the shutter, the scale are accurately adjusted to each instrument, and a test picture is enclosed with every camera, thus proving scientific accuracy in every detail. Should a camera be found faulty within the first 14 days, the defect will be rectified or a new instrument substituted free of charge.

By giving this guarantee the makers accept all risks, and are therefore, in their own interests, compelled to deliver the perfect instrument.

This is the camera for the keen snap-shot photographer—it is always ready—it never fails—it produces superb pictures.

1/4-plate size, with Bausch and Lomb Shutter, Beck Symmetrical Lens

£3 12s. 6d

All makes of films can be used in this Camera.

**SEND SIXPENCE FOR
THE GIANT CATALOGUE**

So great has been the success of the "Challenge" Cameras this year that the stock of the Giant Catalogue is now almost exhausted. I am therefore compelled from this date, to charge sixpence for each copy, which amount will be refunded on the first purchase amounting to five shillings or more. So send sixpence to-day for the Giant Catalogue. It is worth having.

J. Lizars

Manufacturer of Photographic Cameras and Scientific Instruments.

EDINBURGH: 6, Shandwick Place.
ABERDEEN: 171, Union Street.

GLASGOW: 101 and 107, Buchanan Street.
PAISLEY: 1, Old Smith's

LIVERPOOL: 71, Bold Street.
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Systematic Samuel

A series of interviews with a successful amateur, & what they taught.
— special to "Photography & Focus." —

II. EXPOSURE AND DARK ROOM MANAGEMENT.

NEXT week I again went round to Sam, and reminded him of his promise to give me some hints as to exposure—a point about which I was rather hazy. I asked him first what meter he used.

"Generally none," he answered. "If the subject is a totally new one to me, or the conditions are in any way abnormal, then I use a meter of the tinting paper type. But for all ordinary purposes this is my meter."

So saying, he passed over to me a little pocket book filled with data on exposure with various subjects. At the beginning was an index of the subjects, and each page was numbered. Looking up portraiture in the index, I was referred to page 96, and on turning that up I found the two following entries, amongst others:

"August 2nd. 3 p.m. Bright sun. Lady wearing light blouse, three-quarter length portrait. Taken in conservatory. F/16. 1½ seconds. Plate S.R. Correct."

"January 3rd. 12.30 p.m. Dull. Man with black coat, full length, out of doors. F/8. 6 seconds. Plate S.R. Correct."

"Now you see," he continued, "I can find a parallel in that book for almost any exposure I want. It has taken some time to compile, but really is invaluable to me. Every exposure that I make is entered in another book, and from time to time I go through that and pick out the most instructive examples for inclusion in what I call my meter book."

Another point which worries me considerably sometimes is my aptitude for making two exposures on one plate; or else I waste several plates through panic when I am convinced that I have exposed one, but cannot, for the life of me, remember which; so I determined to tap the knowledge of the systematic worker on this point as well.

"Ah! there you are," replied Sam, seemingly amused at my question. "If you won't use some sort of system you must expect these muddles, and consequent waste of your hard-earned cash. I must say I never do have that trouble, for I make it the law of the Medes and Persians to change each plate or film immediately

after I have made the exposure; then I always know that the one in the camera is unexposed and all the preceding numbers are exposed. Again, suppose I go out with twelve slides all filled, and only expose six plates, when I get home I change the plates in slides numbered 7 to 12 into the slides numbered 1 to 6. That prevents the possibility of the plates in the higher numbers becoming stale, if I don't use all twelve plates; and also I always know that I begin again at No. 1, and don't have to spend time in trying to decide which slides are full and which are empty. Come along now and have a look at the dark room."

"Yes," he observed, "it is clean, isn't it? But then that is half the battle. Take my tip, and always clean up directly you have finished. Wipe up any solutions that get spilt, and rub the place over with a damp cloth; if you don't, then the solution dries, and you get chemical dust settling just where it is least wanted. As to the labels, I always label a bottle as soon as it finds its place in the dark room, and then paint over the label with waterproof varnish, for a label that drops off is worse than useless. Over there is a large pickle jar for the hypo. The hypo goes into that straightaway, and is never left lying about in paper."

A remark of mine as to the choice colour scheme of his dishes called forth a lecture on system as applied to dishes

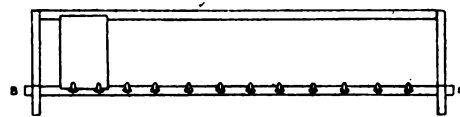
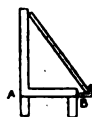
sheets can be washed quite clean each time they are used. You see these big porcelain dishes; well I carry out my colour scheme, as you call it, even in these; each one has its respective colour painted on the outside with enamel. There is no possibility of a dish being used for the wrong purpose by mistake; and although the system is not, and is not intended to be, a substitute for a thorough cleansing of the dishes, at any rate it is a guarantee against any contamination from injurious substances through any cracks in the glaze; a thing which no amount of washing, by itself, is able to prevent.

"That is my drying rack," he pointed out. "I suppose you use the usual metal kind, which appears to be an ingenious device for maintaining negatives in a moist state for an indefinite period. This one I made myself, and it answers its purpose admirably. The negatives are placed along these little hooks, two hooks to each negative, and the top of the negative rests upon the piece of wood at the top of the rack. When the rack is full, I open a window about one inch, and place the rack along the join of the two window sashes, so that a current of air always impinges upon the film side of the negative, and they dry in next to no time."

With Sam's permission I made a sketch of this rack for my own use. It was made of three pieces of wood about 22in. in length, connected at both ends by the short pieces A B, so that the completed rack was in the form of an L. Into the front piece of wood small brass hooks were screwed, on which the negatives rest, film downwards.

Small wooden blocks were affixed to each corner, so that when the rack was placed upon the window the whole stood clear of the window catch.

"There is another tip about plate drying," continued Sam. "When you have finished washing the plate, pass a perfectly clean cambric handkerchief over the film, and thoroughly dry the glass side also. This will not only hasten the drying, but will clean up the negative from any surface dirt that is not removed by washing. Of course, you must remember that the gelatine film is very delicate, and so must use care."



The drying rack.

"Each process has its own particular colour. This red dish is for development, and the red celluloid plate lifter goes with it; blue is for fixation; and so on all through the rainbow. These coloured sheets of celluloid are for covering the dishes when the plate is in the various solutions. I get a sheet of celluloid and cut it to the required size. You will find it a much better plan than covering up the dish with any old piece of cardboard you come across, as ten to one that would be thoroughly impregnated with some chemical, and do more harm than good. These celluloid

Questions & Replies

Advice or help given on any technical point. For rules see below.

D.B. (Bathampton).—Four times would be ample.

MISS GOULD (No address).—See below the rules under which prints are criticised.

REFLEX (Fleiston).—Nothing would be gained by the use of a larger aperture in such circumstances.

GLASSES (Savoy Hotel).—The firm does not appear in any of our lists, nor have we ever heard of them. Probably it is merely the name of some retailer who sold the glasses.

TONE (Stretton).—It is possible you might do so, but you would have to experiment for yourself to find out; there is no published information on the subject. It keeps moderately well.

DEVELOPER (Beeston).—The developer is not too strong as it is, but if it works more quickly than you like, it may be diluted with its own bulk of water, whether the plates are correctly exposed or not.

WALTER (Wood Green).—You ought to get half-price for it if it is as you say, "practically in new condition," and we should advise you to make use of our advertisement columns for the purpose.

E.S.A. (Wellingborough).—So long as the negatives show no signs of them we cannot see that the spots are doing any harm, and should not attempt to remove them. The apparatus is of American make, and is not obtainable in this country.

RETRONC (Rugby).—There is no such book as you want now in print, but what you wish to do is hardly a thing to be learnt from a book at all. If you turn up one of the articles on the subject in our back volumes, and work on the lines therein laid down, you should have no difficulty.

A.G.O. (Huddersfield).—The action is one that is seldom met with now—certainly it is not fitted to any apparatus now made. It is open to the objection that if it causes any jerk at all, and it is difficult to see how a jerk can be avoided, it comes right in the middle of the exposure, when it is most harmful.

TRENA (South Hampstead).—A little of the ribbon might be used in front of the shutter, but it would have to be very little, or you would not get the lighting effect you want. We expect two or three inches in the hands would be sufficient, but work on lines like this has to be done by experiment, and you must be prepared for some failures at first.

SEALIN (Swansea).—If the slide, we presume you mean by this the draw-out shutter, is so near the plate and so rough that it scratches the surface, we very much doubt if you could cure it by sandpapering, but there would be no harm in trying. We should think, however, that it is a case of getting either a new draw-out shutter or else a new slide altogether.

TYNER (Cirencester).—It looks as if there were something radically wrong with the camera, and we should advise you, if you are quite sure of your facts, to return the whole apparatus to the makers, with a set of prints similar to those which you send us. You may be quite sure that if there is anything wrong the manufacturers will be only too pleased to put it right.

G. H. WATSON (Liverpool).—There is no real gain in fitting a changing bag with an eye-piece, and it introduces complications which are much better avoided. It is quite easy to change by feel alone, and, if your camera takes plates in sheaths, we should advise you to have an extra dozen sheaths in a light-tight box, so that all that has to be done with the bag is to change one lot of loaded sheaths for the another.

SPOTS (Cambridge).—If the pigment forms a ring round the spot, and declines altogether to adhere to the spot itself, it is possible that the brush is too moist, but it is also very likely that the glass at that part is bare altogether of gelatine. A drop or two of a solution of gelatine may be put on and left to get dry, and then the spotting may be applied, or a drop of gum water may be used with the pigment for the same purpose.

MOUNTS (Bristol).—You would not be likely to get anything so unsuitable if you deal with any firm of standing, but there is no way, other than by a costly analysis, of making absolutely sure that the paper contains no deleterious substance. If a piece were boiled for a few minutes in distilled water, and the water were then tested for hypo by any of the recognised methods, you could make sure that hypo at least was absent, and this is one of the impurities most likely to be present, although, of course, it is not the only one.

A.H.H. (Colne).—The prints have been returned as requested.

K.M. (Newcastle-under-Lyme).—Dry mounting is the only way of doing what you require.

E. HUKKER (Highbury Quadrant).—Flatford Bridge is on the Stour, two or three miles below Dedham, in Essex.

PLATES (Dulwich).—If you are using the Watkins meter, you will be wise to use the speeds given in the latest speed card.

FOUR (St. Helena).—If anything, it is an under-estimate. We should have put it at twice as many at least, but there are no very definite data to go upon.

DISC (Disa).—The firm has abandoned the photographic side of the business. Why not write to the makers, you will find their address amongst our advertisements?

W.H.B. (Abergavenny).—It would not be safe to send them such a distance through the post, unless the packing were so thorough as to make the cost prohibitive.

MATTHEIAS (Motherwell).—As far as we are aware, the information has not been published in any book. It was given in *Photography and Focus* for June 8th, 1909.

T. LYON (Hull).—There is no such sign as you would like. It will be well to read very carefully the Lessons for Beginners in our issues for May 14th, 21st, and 28th this year.

SIOMA (Mexborough).—You cannot do what you want by developing further—it needs more exposure. This is one of the points on which the older textbooks are often misleading.

PROLIX (Sheffield).—(1) Baines and Co., Ealing, London, W., will supply you with mounted and framed enlargements suitable for the purpose. (2) We should not advise you to try any such experiments.

SPIDER (Stairfoot).—It should be used within three days of making up, but so long as it is colourless and the prints are a good black, without any trace of greenish tones, it may be used over and over again.

CARRON (Woodford Green).—You can place implicit confidence in the statements of the makers as to the contents of the "Tabloids," and we can only suppose that the extraordinary line taken by the dealer was due to interested motives. We should certainly not advise you to make any change, if you are satisfied with what you are using at present.

TOWNE (Loughborough).—We should be very glad to help you, but we should want very much more information than your letter gives. The paper named is in every way suitable for the process. If you write again, describe fully how you proceed, from the fixing and washing onwards. Do not be afraid of a long letter—the short ones are usually the least satisfactory.

TOOTING BAC (Tooting).—It is very easy to see what has happened. The plate has had three exposures—two very short ones while the latter's face was in profile, one the correct one, apparently correctly exposed, more full face. There is nothing ominous about the result, unless it is that it foretells greater care in future on your part or the abandonment of photography as a hobby. We have returned the print.

D. M. LALA (Forest Hill).—You will gain nothing by changing from one make of film to another. Other makes are supplied to fit your camera. In every case we advocate the use of the developer recommended by the maker of the films themselves. We do not advise the purchase of gaslight paper that does not bear the name of the actual maker and is sold at a cut price; it is best in all cases to get one of the standard brands.

GEORGE (Mansfield).—You will have no difficulty in getting them in Paris or in Geneva, but it would not be safe to count on them at the other places named. For our part, we cannot understand the view of a photographer who would risk the success of all his exposures on, possibly, stale and ruined plates, rather than be at the very small trouble of taking an adequate supply from home.

P.O.P. (Nottingham).—Many thanks for your letter, "Odd and End" and suggestions. The information, however, will be just as good next year as this, and for those who are "employed" it must always come too late for some. We do not know any better formula for the purpose than the one given. It yields cold purple tones when the negatives are suitable, but combined and separate baths always behave differently when the negatives and brand of paper are the same.

No. 3 F.P.K. (Reading).—There is nothing of the kind on the market.

R.H.C. (Kingston).—We have asked our Advertisement Dept. to look into the matter.

PAT (Hastings).—We believe it to be somewhere in the immediate neighbourhood of Warwick.

A.E.H. (Earlsfield).—The matter is one for our publishers, to whom we have handed your letter.

H. J. WATTS (Sittingbourne).—Houghtons, Ltd., 88-89, High Holborn, London, W.C.; Kodak, Ltd., Kingsway, London, W.C.

GNIPROT (Wigan).—On the whole, a reflex would be the best, but the requirements of the two classes of work are very distinct.

VICTIM (Lancaster).—Hardly a fair *nom de plume*, as if you take it in that way it was intended it should be most helpful. What possible inducement had he to act in the way you suggest?

CROOKED SPIRE (Chesterfield).—The only plan is to get and use an exposure meter. You will then know in each case what the correct exposure will be. We know of no other that is of any practical use.

APPLE (Woodford).—There is no reason why a sheet should not be used successfully. We do not quite understand what you mean by "how?" What is your difficulty—the procedure is just the same as in any other case.

CHLORIDE (Haywards Heath).—The proportions of the different haloids used in various emulsions are trade secrets, but you may be quite sure that a much greater percentage of the total is bromide than that given in your letter.

S.J.H. (Kingston-on-Thames).—We always replace them in the boxes after exposure, wrap up the boxes in plain paper, and send it down. There is no more trouble on the return journey than on the outward one. Why should there be?

BILLY (Hereford).—You will do well to get "Hand Cameras," by R. Child Bayley, and to read very carefully Chaps. III. and VII. They answer your question fully, which it would be impossible for us to do within the limits of this column.

HOWE (Tadmorden).—If they are marked *f/11* and so, they are equivalent to the *f/11* numbers on other lenses, but if they are merely marked 4, 8, etc., then it will be necessary to measure them to find out what they are. See reply to "Beginner" (Godalming).

BROWNER (Godalming).—The only way is to measure the focus and the aperture (see pp. 40 and 46, of "Hand Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 8d.), and to divide the former by the latter. The dividend is the *f/11* number in each case.

W. BRACEWELL (Carnforth).—There is nothing of the kind made. It is usual to soak each film separately in water until limp, and then to develop from three to six at a time in a dish, using plenty of solution, bringing out the bottom one and putting it on the top, just as is done when toning prints.

LENS WINTON (Winchester).—The only really reliable way is to get it examined by an expert. It is no doubt a very old rapid rectilinear, by a maker who had a reputation for turning out good low-priced instruments. If it is in the condition in which it left his hands we should expect it to be a very serviceable one of its class.

E.R. (Hinckley).—The best advice we can give you is carefully to read "Hand Cameras," by R. Child Bayley (price 1s. 6d. nett, or post free from our publishers 1s. 8d.). We always recommend based plates for every purpose, and always the plates which the enquirer is in the habit of using. For stops see the book mentioned, and for exposures we can only say that wherever we are working we find we have to use an exposure meter, so we can hardly give you any advice that would enable you to do without it.

A number of replies are held over till next week.

Regulations.

(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

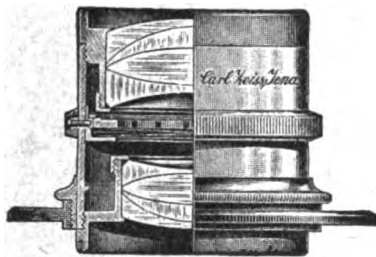
(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

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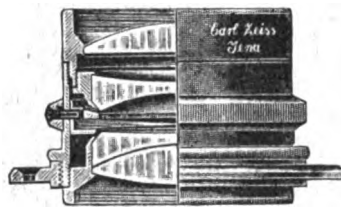
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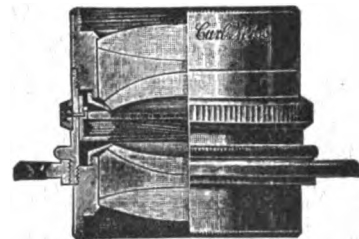
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CARL ZEISS (London), Ltd., 13-14, GREAT CASTLE STREET, OXFORD CIRCUS, LONDON, W.



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British Made.

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The New Series IV. Dallmeyer Stigmatic or Carfac gives good definition at full aperture all over the plate.

It is particularly suitable for hand cameras of all types—film, plate, reflex, and focal-plane. The simple efficient design of four glasses permits optical aberrations to be more fully corrected than is possible in three lens combinations.

Besides, the back combination of longer focal length is available for use alone on quite short extension cameras. In $\frac{1}{4}$ -plate size it requires only about $2\frac{1}{2}$ in. more extension.

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Why not see it at our showrooms at 25, Newman Street, Oxford Street?

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$\frac{1}{4}$ -plate, £3. 5 x 4 and postcard, £3 10s. $\frac{1}{4}$ -plate, £4 5s.
7 x 5, £5 15s.

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A NEW PALMOS CAMERA

In response to repeatedly expressed wishes of many of our photographic friends, we have now introduced the WELL-KNOWN PALMOS CAMERA in 10 by 15 c/m (approx. 6 by 4 in. size).

This size has already attained great popularity among postcard workers; mainly because the WHOLE OF THE POSTCARD CAN BE UTILIZED AND MASKING IS UNNECESSARY.

FOR PRESS WORK, too, the new size offers great advantages. It gives pictures NEARLY HALF-PLATE size and yet effects considerable reduction in the bulk of the outfit.

In general construction the 10 by 15 PALMOS is identical with the other sizes; it has the focal-plane shutter that for EFFICIENCY and RELIABILITY has made the PALMOS Camera famous.

The 10 by 15 PALMOS is fitted with the ZEISS "TESSAR" F/4.5 LENS of 6 in. focus, and the fact that this lens is used by the STAFF PHOTOGRAPHERS OF ALL THE LEADING JOURNALS and PRESS AGENCIES renders further comment superfluous.

A NEW and NOVEL method of attaching the dark slides, etc., is adopted which greatly facilitates RAPID CHANGING and will be found a great convenience in use.

PRICE COMPLETE WITH 3 D.D. SLIDES AND CASE .. £20 1 0
FILM PACK ADAPTER 1 6 6

The 10 by 15 PALMOS may be obtained through ANY PHOTOGRAPHIC DEALER. Full particulars will be sent by

CARL ZEISS (LONDON), LTD., 13-14, GREAT CASTLE STREET,
OXFORD CIRCUS, LONDON, W.



Worfield and Rindleford.

WITHIN easy reach of Birmingham and Wolverhampton lie the pretty villages of Worfield and Rindleford. The best approach from Birmingham is by road, taking



At Rindleford.

the usual cycling route to Bridgnorth, and then, leaving his cycle at Bridgnorth, the photographer may take one of the G.W.R. motor 'buses which run to Wolverhampton, which will take him to the Wheel Inn at Worfield.

An alternative means of approach is to take the train to Wolverhampton, travelling thence by one of these same 'buses to Worfield. Alighting at the Wheel Inn, it is a short half-mile walk into the middle of Worfield, and here the photographer will find plenty to occupy his attention.

He may be tempted to expose a plate on the pretty little timbered house which stands at the corner of the main street, and certain it is that the old church rising up above the quaint



Worfield Main Street.

little cottages which flank one side of this main street will lead to further exposures. But the prettiest bit of all is very easily missed, unless the photographer has someone to direct him.

Just opposite the post office he must turn off into what appears to be a blind road leading to the schools: at the end of this short road he will pass through a gate into a field, and from here will get a charming view of the church seen on the other side of the river, with a small waterfall in the foreground.

Leaving Worfield, one retraces his steps to the old timbered cottage spoken of above, and opposite it strikes off on to a field path, which follows the river down into Rindleford, a pretty little hamlet about a



A Country Lane at Rindleford.

mile below Worfield, with many opportunities of camera work.

From Rindleford we can go up-stream, with the river on our left, and at the end of a hundred yards take a turning through the woods to the right. Following this path we soon come to a group of pines standing high above a large pond. Following the path we come at last to four cross roads, and taking the right hand turning in a short distance reach the High Cliff. This is a sheer cliff standing between 300 and 400 feet high, right over the river Severn. The path which we have been following brings us out on top of the cliff, and we can here enjoy a magnificent view of the Severn winding far below. This view of Bridgnorth



Knutsford.

should on no account be missed. The path terminates on the Wolverhampton and Bridgnorth Road, where we can pick up one of the G.W.R. 'buses for Bridgnorth.

The total distance of the ramble afoot from the time we leave the 'bus at Worfield until we rejoin the main road is about four miles. There are plenty of places on this tramp where refreshments can be procured, but I should like to mention especially the baker's cottage at Rindleford.—K. R. G. HUNT.

Knutsford to Plumbley.

A FINE ramble along the lanes and field paths of Cheshire is that from Knutsford to Plumbley, *via* Peover, a walking distance of about four miles and a half. It is



A Cottage Garden, Plumbley

one within easy reach of Manchester photographers, who can get excursion tickets from Manchester (Central) to Knutsford (1s. 3d.), and on returning from Plumley can obtain a single ticket to Knutsford (2d.), proceeding by the same train thence to Manchester.

Before leaving Knutsford, the main street is well worth visiting. Turning to the left on leaving the station, the picturesque portion of the town is reached in two minutes. There are several old inns, one dating to 1641; while the fine tower of the "Mary Gaskell Memorial" should be noted.

For the ramble to Plumley we retrace our steps to the station, and cross the railway by the road to the Knutsford-Holmes Chapel highway. Turning to the left, in a short distance a few wooden seats and a signpost are seen on the right hand, and the road



The Towpath, Hampton Court.

it indicates to Bexton is to be followed. About half a mile further on the lane bends to the right by a farm, and a quarter of a mile further, Bexton Hall is reached—a brick building with a quaint glass turret or lantern on the roof. A stile by a gate, to the left of the Hall, is crossed, and a path through the fields followed, which leads to a road, skirted on one side by a wall. Turning to the right until the end of the wall is reached, and then bending round the corner to the left, we find another path which takes us right across Toft Park. There are several fine groups of trees in the park, and from a landscape point of view this is the best part of the ramble.

When the park path reaches the road, we cross it to a stile and take the path beyond to another road. This road, to the right, leads to Lower Peover post office. Over the stile opposite the smithy is a way to Peover Church, which has an interesting interior, but the paths are rather intricate, and it is best to enquire at the smithy or at one of the cottages close by.

At the cottage with a door opening into the churchyard light refreshment can be obtained, and direction obtained to Plumley, which, by road, is a mile and a half further on. Several picturesque cottages with pretty gardens are passed on the way.—H. B. BRADLEY.



Toft Park.

Hampton Court.

THE latter half of a fine summer day may be very pleasantly spent at Hampton Court. As to means of access, the quickest route from town is by rail from Waterloo, the station at Hampton Court being close to the foot of the bridge, which has to be crossed to reach the palace. Third-class return fare, two shillings. The pleasantest journey is by river, but the steamboat service is distinctly meagre. Or the place can be reached by electric car from Shepherd's Bush, Hammer-smith, or Wimbledon. The last-named route is *via* Kingston, and it is not a bad plan to leave the car here, walk along the river side, and enter the palace gardens by the terrace gate. The journey along the towpath is sure to provide the hand-camera user with one or two pleasant river subjects.

Only a hand camera may be used in the precincts of Hampton Court itself, and even this has to be given up before going through the State rooms and picture galleries. Nominally a permit is required to use a hand camera even in the grounds, but the writer has never been challenged on this point, nor seen or heard of anyone else being questioned or hindered in any way. Those who feel more comfortable with a permit may obtain one for twelve months on request, by enclosing a stamped addressed envelope to the Secretary, H.M. Board of Works, Whitehall, S.W., or the R.P.S. Red Book will answer the same purpose. But apparently Hampton Court is in the same category as many other places in and near London, where a photographic permit is supposed to be necessary—that is to say, the use of a hand camera without a permit is overlooked, while the use of a stand camera is prohibited even with one. At any rate no interior work is allowed to the general photographer.



The Clock, Hampton Court.

The gardens and flower beds of Hampton Court are renowned, and there are ornamental fountains also, and a quaint sunk garden typical of a period of artificial formality. Some of the entrance gates are good examples of their kind.

Another good architectural study may be obtained in the Fountain Court, the general idea of its style being borrowed by Sir Christopher Wren from the Palace of Versailles. It is also quite easy to find one or two subjects of the "open door" variety, by looking out into the brightly lit courtyards from the shadow of the vaulted passages connecting them. In short, an afternoon spent in the judicious exposure of a dozen plates will provide an interesting record of one of the most famous of English palaces.—R.F.

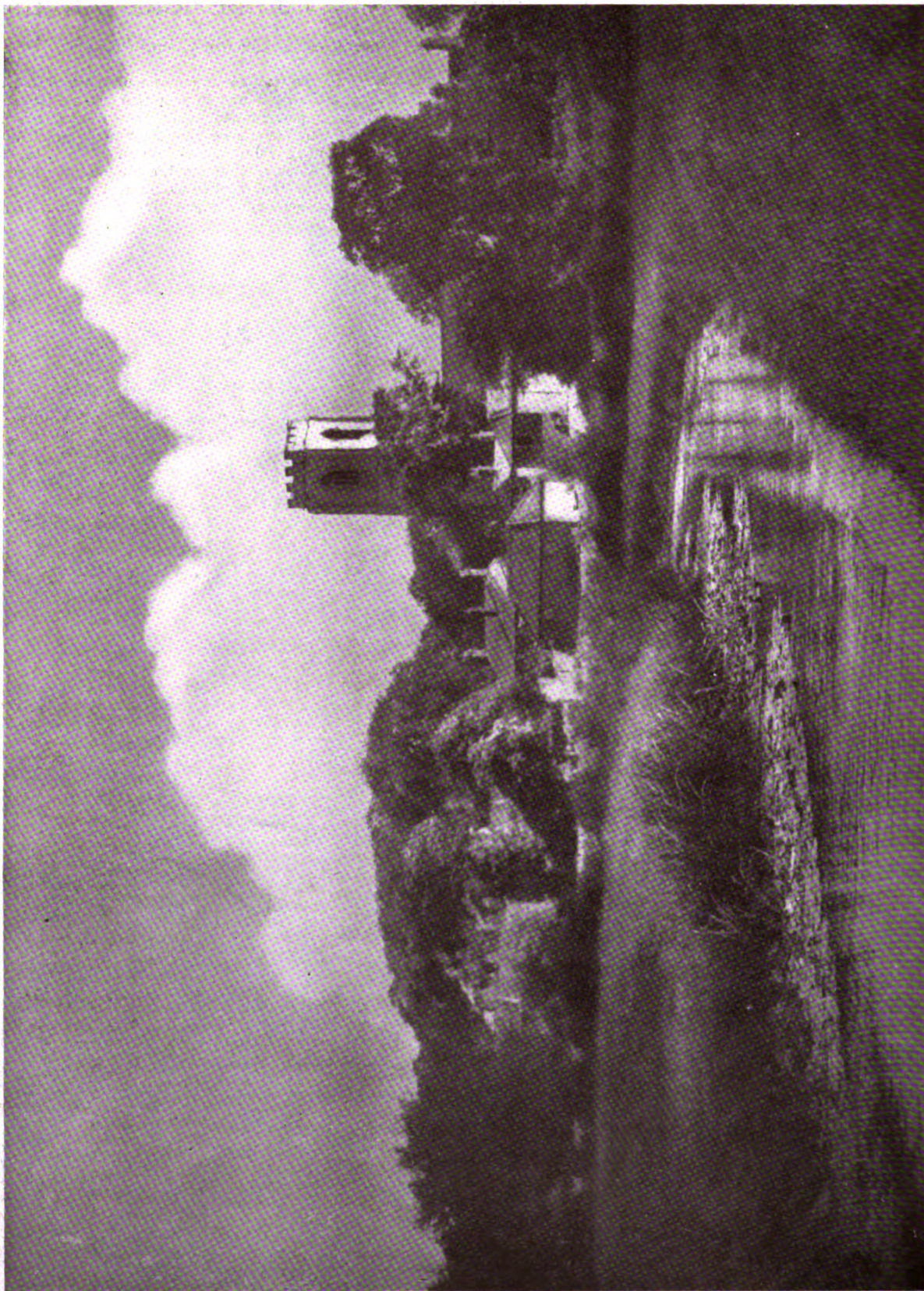


The Fountain Court, Hampton Court.



LEISURE MOMENTS.

BY W. J. HART.



PEACE.

From the Exhibition of the Chelsea and District Photographic Society.

BY F. HUMPHERSON.

Cheap Hand Cameras. What can be done with them.

By Lieut.-Col. A. K. Gillespie. Special to "Photography and Focus."



REGULAR readers of *Photography and Focus* will remember how frequently the Editor has pointed out that, photographically speaking, fine feathers do not make fine birds, or, in other words, that it is not necessary to possess a twenty-guinea outfit to produce a decent photograph.

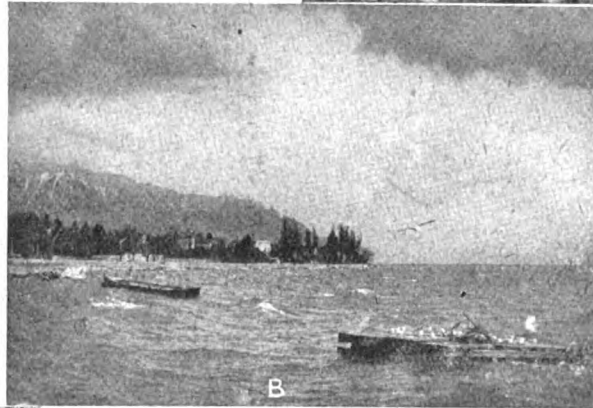
While looking through a catalogue issued by some second-hand dealers a short time ago, the following item caught my eye: "Quarter-plate old pattern guinea Klito, good condition, 8s. 6d." As this price included twelve metal sheaths, two finders, a lens, time and instantaneous shutter speeded from 1 minute to $\frac{1}{100}$ second, and four stops in a revolving plate, it certainly fulfilled the condition of being cheap, and I decided to buy it, and see what sort of work it would turn out. The accompanying prints were some of the results obtained, and as they were all taken between the 15th and 30th of November, the snap-shots may be considered a fairly severe test of the camera,

even in the atmosphere of Switzerland.

The first plate (A), exposed directly the camera arrived, to get some idea of the speed of the shutter, was taken in the old market place at Vevey. The shutter was set to the so-called $\frac{1}{10}$ second, but the exposure was probably shorter, if one may judge from the position of the foot of the lady who is stepping over the row of vegetables. The largest stop (f/11) was used.

A few days later, at three o'clock in the afternoon, when a strong gale was blowing, B

was taken. There was a sickly gleam of sunshine for a few minutes; but the light was so poor that the subject seemed practically an impossible one. Still, the exposure was made, and as there were details on the negative to which a little would give printing value it was intensified, with the result shown. I waited some time for the seagull (which may or may not show in the reproduction), as there was no use attempting to get one unless it was flying directly



towards or away from the camera.

The other two prints are from time exposures. To get them, I had to make some slight alterations in the camera. The shutter was released by pressing down a lever, and when set to time it remained open as long as



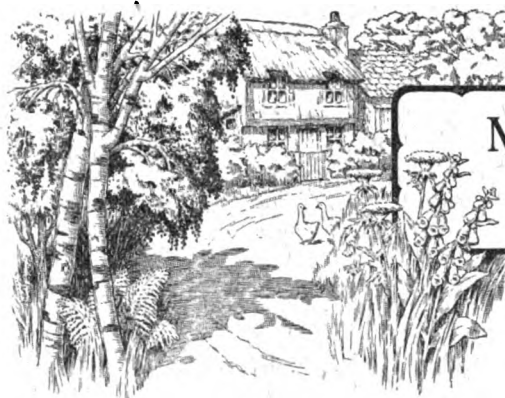
the lever was depressed. But this was, of course, useless for tripod work, so a hook was screwed on to the side of the camera to hold the lever down, and a cap was used for making the exposures. This cap presented some little difficulty, as the lens did not project beyond the camera front, and the front board, which was quite flat, was a fixture, a tapering hole going through it to the stops and shutter, which were fixed on to the back of it. I had, however, a little case resembling a pill box, in which a colour screen had been supplied. The diameter of the box was about $\frac{3}{4}$ in. larger than the hole in the front of the camera. I cut a hole in the bottom of this case, leaving a flange $\frac{1}{4}$ in. wide all round, and fixed it on to the camera front with three small screws. The lid of the case then formed a cap, and, when required, I could slip in the yellow screen.

In this way fig. C was taken, using the screen, as the ground was covered with red and yellow leaves. When printing from this negative, I used a magnifying glass to concentrate the rays of



the sun on the tree trunk in the foreground, as it was rather too dense to show the detail. This is one of the simplest ways of cracking a negative, unless care is taken not to bring the rays to an exact focus on the glass.

The flower subject (D) presented more difficulty, as it was necessary to bring the camera to within about four feet of the object, and there was no means of focussing. The alternative was a small stop; but my smallest was $f/32$, and with a five inch lens, the shortest distance at which objects would be in focus with this stop would be $6\frac{1}{2}$ ft. So it became necessary to fit a smaller stop. For this purpose I cut a piece out of a thin calling card which fitted in tightly to the bottom of the hole in the camera front, resting on the diaphragm plate; and in the centre of the card I made a small hole.



More Notes on Photographic Holiday Records.

Photography on a Pleasure-cruising Steamer.

The best of such vessels are fitted with a fresh water supply to the cabins, and it is therefore possible to develop a trial plate or two, to make sure that the exposures are correct, without any trouble. But where this is not the case, there is usually no difficulty about getting sufficient water for the purpose.

* * *

As far as the washing of negatives and prints is concerned, sea water, as is well-known, will answer just as well as fresh, for getting rid of the hypo, provided the last two or three complete changes are made with fresh water. But surprising as it may seem to those who have not been on a sea trip, it is generally far easier to get a can of fresh water on board than a can of sea water.

* * *

It is best not to attempt to make prints on board—in fact one's time on such trips is usually so fully occupied that this is quite out of the question, and one barely finds time to develop one or two negatives, just enough in fact to show that all is going well. As this is all for which they are required, it is not necessary to fix them even; but, if this is thought desirable, at least the washing can be dispensed with, if it is always a duplicate exposure that is selected for the trial.

* * *

There is no more pleasant method of travel than this, and none with which photography is easier. The steamer forms a floating hotel, on which one can take practically just as much baggage as is desired; even when there are restrictions on this score, they are usually more honoured in the breach than in the observance. So that the weight of plates, and of an ample supply of them, becomes unimportant. The Customs formalities with such vessels are also purely nominal. Moreover, there is not usually even the discomfort of sea sickness, as the routes are carefully chosen so as to be, as far as possible, in calm water all the time. Thus one may travel from end to end of Norway without spending more than two or three hours in open water, the pleasure cruisers keeping all the time between the long chain of islands on the coast and the mainland. Beside the views on shore, there will be many subjects on board which are certain to be photographed. Deck groups and games, sports, and other incidents of travel will constantly provide work for the camera.

A.G.

Pleasure cruising is now a favourite form of holiday, and most of the vessels that are engaged in it are provided with dark rooms. Some even run to a professional worker to develop negatives and make prints. But when there is no dark room, or when, as is very often the case on pleasure steamers, a number want to use it at once, it is best to be independent of such conveniences. A cabin can generally be turned into a very good dark room for plate-changing, by shutting in the porthole two thicknesses of ruby fabric, a yard of which should form part of the outfit of every touring photographer. A few drawing pins are useful at times for fastening it up, but it does not do to count on woodwork in the neighbourhood of the porthole, just where we want to put in a pin, as it is often nothing but metal thereabouts. When one cannot make the cabin into a dark room by using the porthole and daylight, or when the work of plate-changing has to be done at night, a little bag made of a couple of thicknesses of the fabric may be tied over the electric light.

* * *

A hint from the writer's own experiences of plate-changing on board ship, which may be the means of avoiding spoiled plates, is to make quite sure before unwrapping the plates, not only that the cabin is perfectly dark, but also that it will remain so. An innocent-looking recess may lead to some cupboard or cabin from which white light may suddenly and unexpectedly stream when someone enters it and switches on the current.

* * *

The ventilation of cabins is generally secured by, amongst other things, openings between the ceiling and the top of the partitions. It is these openings, unsuspected very often by the newcomer, which often make cabin conversations common property. They also may be the cause of light getting in; and as the paint is usually white, it is highly reflecting, and such light may be troublesome. The openings can be temporarily stopped with a rug or an overcoat, or one of the blankets from the berth. As soon as these have served their purpose they should be removed, or they may affect the ventilation in a very undesirable way.

TO ALL WHO DON'T WIN THE £1,000.

A REWARD!!!

The "Daily Mail" offers £1,000 for twelve snap-shots illustrating the best and jolliest holiday this season.

Perhaps you feel that it's hopeless to compete, but don't let that deter you from taking a camera with you on your holiday; if you fail to win the Prize, or even decide not to compete, and take the following advice, you will at least have a reward.

Plate cameras of the hand-camera type obviously have many advantages, and plates only cost one-third of roll films.

Barnet Plates

are manufactured specially for hand-camera work. Use either of the four brands as below and your reward will be—negatives of superlative quality and sparkle; your picture, depicting physical energy, happy repose, or laughter and joy, will be the very best you have ever taken, and will form a lasting souvenir of a ripping holiday.

FOR HAND CAMERA.

BARNET RED DIAMOND,

Speed 275 H. and D., recommended
for sea-side.

BARNET RED SEAL, 350 H. and D.

BARNET ORTHO, 225 H. and D.

BARNET Self-Screen ORTHO.

When in doubt what to use, use

BARNET RED DIAMOND

A plate for all purposes. - -

- - ¼-Plates 1/- per doz.

Of all dealers. Elliott & Sons, Ltd., Barnet.

CITY SALE AND EXCHANGE.

FAIR MARKET VALUE ALLOWED on any Apparatus in Exchange. **APPROXIMATE VALUATION** post free on receipt of particulars. **Satisfaction guaranteed.**

HALF-PLATE Tropical Sanderson Hand and Stand, fitted Carl Zeiss 8in. Series VIIA convertible Protar f/6.3, B. Busch and Lomb shutter, speeds 1 to 1-100th sec., also Goerz best model detachable focal plane shutter, speeds 1 to 1-100th sec. and time, three double slides, extra direct vision finder, iso. screen, and solid leather case, in brand new condition; cost £30; **\$19 5s.**

QUARTER-PLATE Latest 1912 Tropical Sanderson Hand and Stand, rack rising front, wide-angle rack, etc., f/4.8 Goerz Celor anastigmat in Koilos patent shutter, 1 to 1-100th sec. and time, complete with three double slides, Houghton adapter for plates and films, twelve envelopes, also Mackenzie-Wishart slide, six envelopes, and leather case; the whole set as new; recently cost £15 15s.; **\$10.**

QUARTER-PLATE Thornton-Pickard Royal Ruby Focal Plane Reflex, fitted 6 1/2in. Dallmeyer Series II. f/6 stigmatic lens, three foci, Unit self-capping focal plane shutter, triple extension, Thornton-Pickard patent rising and swing front, revolving reversing back, triple fold deep focussing hood, back focussing screen, Antinova release to shutter, three best quality double book-form dark slides, also Mackenzie-Wishart best quality Model A slide, and twelve envelopes for same, best velvet-lined solid leather case, the whole outfit equal to new; cost recently £22 12s. 6d.; **\$14 10s.**

QUARTER-PLATE Goerz Anschütz Folding Focal Plane, fitted f/6.8 Planastigmat in focussing mount, focal plane shutter 5 secs. to 1-100th sec. and time, three dark slides, Houghton envelope adapter, in splendid condition; cost £10 10s. 6d.; accept **\$6.**

QUARTER-PLATE No. 5 Tudor Pocket, fitted Busch f/3 symmetrical, in Bausch and Lomb Automat, double extension, swing front and back, with Houghton Model B adapter, and twenty-four envelopes; cost £5 2s.; as new, **\$2 7s. 6d.**

VEST Pocket Latest No. 19 Countess, complete with three slides and screen, as new; **2/-.**

HALF-PLATE Thornton-Pickard Triple Extension Imperial, with Beck f/8 symmetrical, T.-P. shutter, all movements, three double slides, tripod, and stiff case, in splendid condition; cost £5; **\$3 2s. 6d.**

3 1/2 x 4 THORNTON-PICKARD Bijou Focal Plane Reflex, with Unit self-capping shutter, fitted Aldis Oxyx anastigmat, f/5.6, rack focus, double extension, etc., etc., complete with three double slides, equal to new; cost £13; **\$8 17s. 6d.**

QUARTER-PLATE Latest Staley Britisher Focal Plane Reflex, with self-capping shutter, double extension, rack rising front, revolving reversing back, etc., fitted 6in. Ross f/5.6 Homocentric lens, Ernemann patent magazine changing box for twelve plates, three double slides, best velvet-lined leather case, as new; recently cost £20 8s.; **\$12.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflex, fitted 6in. Ross f/6.3 Homocentric lens, double extension, rack focus, reversing back, shutter speeds 1-10th to 1-100th sec. and time, complete with three double slides, back screen, also Mackenzie-Wishart slide and ten envelopes, in case, splendid condition; cost £13 7s.; **\$8 17s. 6d.**

No. 4 LATEST 5 x 4 Folding Pocket Kodak, best series lens, automatic speeded shutter, complete with 5in. Kodak developing tank, all equal to new; cost £6 10s. 6d.; **\$3 17s. 6d.**

QUARTER-PLATE Holborn Ilex Reflex, fitted Goerz f/6.8 double anastigmat, rack focus, speeded shutter, etc., as good as new; cost £8 8s.; price **\$15 12s. 6d.**

POSTCARD No. 3A Folding Pocket Kodak, fitted Ross f/6.3 Homocentric lens in Unicorn shutter, complete with plate adapter, two double dark slides, and leather case; **\$5 19s. 6d.**

5 x 4 ADAMS' Keni, fitted Cooke f/6.5 stigmatic lens, Adams' changing box, brand new condition, bargain; **\$6 17s. 6d.**

STEREO Weno Kodak; cost £5 5s.; perfect condition; **37/6.**

QUARTER-PLATE Newman & Guardia Folding Nydia, Ross Homocentric f/6.3 lens, changing box, and leather case; cost £10 10s.; as new, **\$8 7s. 6d.**

HALF-PLATE Newman & Guardia Folding Nydia, fitted Ross Homocentric f/6.3 lens, changing box, and leather case; cost £18 18s.; **\$12 5s.**

QUARTER-PLATE No. 1A Kilo Magazine, rack focus, etc.; cost 25/-; **11/6.**

QUARTER-PLATE Thornton-Pickard Model A Wafer, fitted Beck f/7.5 lens, two slides; cost £3 3s.; **\$1 13s. 6d.**

QUARTER-PLATE Pony Premeo Hand and Stand, fitted f/8 R.R. lens, Bausch and Lomb Victor shutter, two double dark slides; cost £3 15s.; **\$1 2s. 6d.**

QUARTER-PLATE No. 4 Carbine Roll Film and Plate, fitted Beck f/8 symmetrical, in Automat shutter, 1 to 1-100th sec.; cost £3 12s. 6d.; **\$2 2s. 6d.**

5 x 4 No. 4 CARTRIDGE Kodak, f/8 R.R. lens, in speeded shutter, double extension, all movements, etc., and leather case; cost £5 13s.; bargain; **\$1 15s.**

QUARTER-PLATE Ensign Superb Roll Film, fitted f/6.3 Zeiss double Protar in latest Koilos shutter, complete with leather case; cost £12 11s. 6d.; guaranteed perfect; **\$8 5s.**

INVINCIBLE Air Brush with colour cap, as new; cost £4; **\$2 15s.**

ARIEL Miniature Arc Lamp, with resistance coil, 200 volts; cost £2 2s.; bargain; **15/-.**

HALF-PLATE Underwood Double Extension Umbra Field, fitted f/8 superior R.R. lens, with iris, T.-P. shutter, two slides, and tripod; **\$2 17s. 6d.**

POSTCARD All-British Planex Focal Plane Reflex, fitted 7in. Goerz Dagor f/6.8 double anastigmat, rack focus, long extension, rising front, triple fold hood, etc., complete with three double slides, also Mackenzie-Wishart slide, and twelve envelopes, solid leather case, in splendid condition; cost £21 12s.; **\$12.**

STANDARD Size Clement and Gilmer Mahogany Premier Stereoscopic Hand or Stand Camera for plates 6 1/2 x 3 1/4, fitted pair of Lancaster best series f/7 Silver Ring Rectigraph lenses, with iris, Thornton-Pickard standard pattern behind lens, etc., shutter with speed indicator and adjustable centres to panel, also extra panel with flange to accommodate one single lens, rack focus, rising front, back focussing screen, three double dark slides, and solid leather case, practically new; cost £10 10s.; **\$5 17s. 6d.**

5 x 4 VIDEX Focal Plane Reflex, fitted 6 1/2in. Zeiss patent f/6.3 convertible Series VIIA Protar, shutter speeds 1-8th to 1-100th sec. and time, revolving reversing back, rack rising front, etc., etc., complete with three slides, film pack adapter, and case, as good as new; cost £33 10s.; **\$16 10s.**

GOERZ Vest Pocket Tenax, fitted f/6.5 Dagor anastigmat, six slides, and two cases, as new; **\$7 17s. 6d.**

QUARTER-PLATE Lancaster Latest Pattern No. 6 Plano Reflex, best model, fitted f/5.3 Lancaster anastigmat Rectigraph in sunk mount, rack focus, double extension, rising front, revolving reversing back, improved model shutter, 1 to 1-100th sec., hinge open square top triple-fold deep hood, back focussing screen, with Enreka adapter, thirty-six envelopes, in brand new condition; recently cost £16 15s.; **\$8 12s. 6d.**

POSTCARD Latest Pattern Goerz Anschütz Folding Camera, with self-capping shutter, speeds 5 secs. to 1-100th sec. and time, Goerz f/4.8 Celor double anastigmat in focussing mount, also Goerz telephoto attachment in separate leather case to correspond, three double dark slides, film pack adapter, and solid leather case, the whole outfit equal to new; recently cost £21 10s.; **\$14.**

QUARTER-PLATE Uno Selfax, Uno Aldis f/7.7 anastigmat, two slides, film pack adapter, as new; **\$2 10s.**

VEST Pocket Roll Film Pixie, f/5.8 double anastigmat, takes Ensignette films, quite new condition; cost £3 15s.; **\$2 12s. 6d.**

POSTCARD No. 4 Carbine Roll Film, latest model, fitted Aldis Uno anastigmat, three slides, and screen, as new; cost £5 2s. 6d.; **\$3 10s.**

No. 2 SERIES II. f/7 Bistellar, 16in., brand new condition; cost £5 5s.; **\$3 19s. 6d.**

QUARTER-PLATE Adams' Vista, f/6.3 Homocentric lens in compound shutter, film pack adapter, and two purse cases, in splendid condition; cost £11 10s.; **\$6 5s.**

QUARTER-PLATE All-British Planex Focal Plane Reflex, Ross Homocentric f/6.3 lens, Mackenzie-Wishart slide, twelve envelopes, and case; cost £15; **\$8 17s. 6d.**

3 1/2 x 2 1/2 DAINTY Planex Focal Plane Reflex, fitted Cooke Series III. f/6.5 stigmatic in focussing mount, complete with six slides, and case; **\$4 18s. 6d.**

HALF-PLATE Lizars' Double Extension Field, fitted Lizars' f/8 R.R. lens, with iris, T.-P. shutter, three double dark slides, tripod, and case; **\$2 12s. 6d.**

3 1/2 x 2 1/2 NEWMAN & GUARDIA Pocket Sylvi, with f/5.5 Cooke Series III. lens, twelve slides, and two cases, splendid condition; **\$7 5s.**

5 x 4 SANDERSON Regular Hand and Stand, fitted Beck-Steinhilf f/7.7 convertible Orthostigmat in Celyverx speeded shutter, all movements, three book-form slides, three-fold tripod, and leather case, splendid condition; cost £15 10s.; **\$8 5s.**

3 1/2 x 2 1/2 LATEST Dallmeyer Carfax Folding Pocket, fitted f/6.3 Dallmeyer Series IV. stigmatic lens, Koilos patent shutter, 1 to 1-100th sec., focussing, three slides, film pack adapter, extra finder, and leather case, hardly soiled; cost £9 8s. 6d.; **\$6 10s.**

HALF-PLATE National Triple Extension Field, fitted Aldis Uno f/7.7 anastigmat, roller-blind shutter, three slides, tripod, and best quality case, latest model, and new condition; cost £5 7s. 6d.; **\$3 7s. 6d.**

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No. 3A FOLDING Pocket Kodak and leather case; cost £4 17s.; **\$2 15s.**

HALF-PLATE Latest 1912 Model Sanderson Regular Hand and Stand, fitted Beck f/7.7 convertible double aplanat in Unicorn speeded shutter, rack rising front and wide-angle adjustment, etc., three bookform slides, de luxe model, velvet-lined solid leather case, three-fold tripod and top, the whole outfit as good as new; recently cost £11 17s. 6d.; **\$7 15s.**

QUARTER-PLATE Holborn Ilex Reflex, complete and perfect, takes twelve plates; cost £2 10s.; **25/-.**

3 1/2 x 2 1/2 LATEST Lancaster Plano Reflex, best model, fitted f/6 anastigmat Rectigraph, rack focus, long extension, revolving reversing back, shutter, speeds 1 to 1-100th sec. and time, six dark slides, film pack adapter, as new; recently cost £10 17s. 6d.; **\$5 12s. 6d.**

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QUARTER-PLATE Ensign de Luxe Roll Film, double extension, rising and cross front, Cooke $5in.$ $f/6.8$ anastigmat lens in Ibsco Sector shutter, 1 to 1-100th part of a sec. and time; **£5 7s. 6d.**

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5 x 4 BUSCH Cycam Roll Film or Plate Camera, long extension, Busch Detective applanat, $f/6.5$, Unicum shutter to 1-100th part of a sec. and time, three slides, and case; **£1 19s. 6d.**

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QUARTER-PLATE Regular Sanderson, hand or stand, long extension, universal rising, falling, and swing front, reversing back, Beck convertible anastigmat lens $f/5.8$, Unicum shutter to 1-100th part of a sec. and time, three double slides; **£4 19s. 6d.**

6 x 12 c.m. KRAUZ Zeiss Focal Plane, fitted Tessar $f/6.3$ anastigmat, self-capping focal plane shutter, to 1-100th part of a sec. and time, rising and cross front, direct vision finder, three double roller curtain slides, changing box for twelve plates, and leather case; **£8 17s. 6d.**

5½ x 3½ COUNTESS Folding Pocket, in fine order, double extension, rigid case front, with screw rising and cross adjustment, Zeiss Tessar anastigmat lens $f/6.3$ in compound sector shutter, from 1 to 1-100th part of a sec. and time, six slides, and film pack adapter; **£9 12s. 6d.**

P.C. ALL-BRITISH Planex Reflex, double extension, rack rising front, focal plane shutter, ¼ to 1-100th part of a sec. and time, Dallmeyer $f/6.3$ convertible three-foci anastigmat lens, three double slides; **£9 12s. 6d.**

HALF-PLATE Goerz Anschütz Focal Plane, rising and cross front, Goerz Dagor anastigmat lens $f/6.8$ in focussing mount, six double dark slides, and leather case; **£11 15s.**

5 x 4 GOERZ Anschütz Focal Plane rising and cross front, Goerz Dagor $f/6.8$ anastigmat lens, focal plane shutter up to 1-100th sec., three double dark slides, roll-holder, leather case; **£7 12s. 6d.**

POSTCARD Houghton Ensign Roll Film, latest model, rigid U cast metal tripod double extension, rising and cross front, Zeiss Tessar anastigmat lens $f/6.3$ in Ibsco Sector shutter, from 1 to 1-100th part of a sec. and time; **£8 19s. 6d.**

QUARTER-PLATE Marion's Soho Reflex Double Extension, rising front, revolving back, focal plane shutter up to 1-800th sec. and time, Voigtlander Heliar lens $f/4.5$, Mackenzie-Wishart slide, and twelve envelopes, leather case; **£14 10s.**

HALF-PLATE Marion's Soho Reflex, double extension, rising front, revolving back, focal plane shutter to 1-800th sec. and time, Zeiss Tessar $f/4.5$ anastigmat, Mackenzie slide, and twelve envelopes, changing box for twelve plates; **£22 18s. 6d.**

HALF-PLATE Ensign Reflex, by Houghton (as new), double extension, rising front, revolving back, self-capping focal plane shutter, 1-10th to 1-100th sec. and time, Zeiss $f/4.5$ Tessar anastigmat, three double slides, Houghton adapter, and leather case; **£18 12s. 6d.**

5 x 4 KODAK Auto. Graflex, revolving back, double extension, rising front, Ross $f/5.6$ Homocentric anastigmat, focal plane shutter 1-10th to 1-100th sec. and time, three double slides, changing box for plates, and film pack adapter; **£17 10s.**

HALF-PLATE Cameo, double extension, rising and cross front, Beck Isostigmat lens $f/7.7$, three foci, in compound Sector shutter, 1 to 1-250th part of a sec. and time, six slides; **£5 17s. 6d.**

4½ x 6 c.m. ADAMS' Vesta, fitted Zeiss $f/4.5$ Tessar anastigmat lens, in compound Sector shutter, from 1 to 1-250th sec. and time, direct vision finders, focussing adjustment, six slides, and film pack adapter; **£8 17s. 6d.**

No. 1 BLOCKNOTE, by Gaumont, fitted Goerz Dagor double anastigmat lens $f/6.8$, speeded shutter, direct finder, twelve slides, film pack adapter, magnifiers, two purse cases; **£6 15s.**

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QUARTER-PLATE Star Premo, double extension, rising and cross front, Ross $f/6.3$ Homocentric anastigmat lens, in Bausch and Lomb Automat shutter, from 1 to 1-100th sec. and time, rising and cross front, four double dark slides, best quality leather case; **£4 19s. 6d.**

QUARTER-PLATE Newman & Guardia Sibyl, fitted Zeiss $f/4.5$ Tessar anastigmat lens, rising front, speeded shutter from 1 to 1-100th sec. and time, hooded focussing screen, six slides, film pack adapter; **£15.**

QUARTER-PLATE Yale, by Adams, focussing, rising front, Cooke anastigmat lens $f/6.5$, iris, speeded time and inst. shutter to 1-100th sec., magazine for twelve plates; **£4 5s.**

QUARTER-PLATE Sybil, by Newman & Guardia, focussing, Newman & Guardia time and inst. shutter to 1-100th sec., Zeiss Tessar anastigmat lens $f/6.3$, iris, twelve slides, and case; **£10 10s.**

QUARTER-PLATE Zeiss Universal Palmas, double extension, rising front, reversing and swing back, Zeiss double Protar lens Series VIIA $f/6.3$ convertible anastigmat lens in compound Sector shutter, Zeiss tele. negative lens and tube mount, three double aluminium-bound slides, Zeiss film roll holder, and best leather case; **£17 10s.**

HALF-PLATE Newman & Guardia Nydia, in fine order, fitted 8in. Ross Homocentric lens $f/6.3$, speeded shutter ¼ to 1-16th sec. and time, reversing finder and spirit levels, swing front, changing bag for eight plates, leather case; **£3 17s. 6d.**

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7½ x 5 BRASS-BOUND Optimus, double extension, rising front, reversing and swing back, leather bellows, Optimus Euryscope $f/6$ lens, three double slides, and case; **£5 7s. 6d.**

HALF-PLATE Triple Extension, Midland Camera Co., rising and cross front, reversing and swing back, Aldis $f/7.7$ anastigmat lens, Thornton-Pickard time and inst. shutter, three double slides, turntable, tripod, and case; **£4 7s. 6d.**

HALF-PLATE Thornton-Pickard Royal Ruby, latest model, as new, with triple extension, rising, falling, and swing front, reversing and swing back, three double book-form slides, Thornton-Pickard time and inst. shutter, Dallmeyer Series II. No. 4 $f/6$ convertible three-foci anastigmat lens, iris, best quality three-fold triple, turntable, and case; **£15 17s. 6d.**

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QUARTER-PLATE Newman & Guardia Folding Pocket Nydia, swing front, Aldis $f/7.7$ anastigmat, reversible finder, speeded shutter, ¼ to 1-100th sec. and time, changing box for eight plates, leather case; **£3 7s. 6d.**

POSTCARD Size Aluminium-bound Xit, fitted 7in. Ross, Homocentric lens $f/6.3$, focussing, rising and cross front, six double slides, spirit level, and case; **£8 7s. 6d.**

QUARTER-PLATE Butcher's No. 5 Midg Folding Magazine, rack and pinion focussing, double extension, rising and cross front, Goerz Sector anastigmat lens $f/6.8$, in Automat shutter, up to 1-100th part of a sec. and time, twelve sheaths, a perfect changer, leather case; **£4 19s. 6d.**

QUARTER-PLATE Folding Planex Reflex, stock-soiled, Goerz Celor $f/4.8$, 6in. double anastigmat lens, focussing, self-capping focal plane shutter from 1-10th to 1-100th sec. and time, three double aluminium-bound slides, and leather case; **£10.**

QUARTER-PLATE Ross Reflex Double Extension, rack focussing, rising front, Goerz $f/4.8$ Celor anastigmat lens, focal plane shutter to 1-800th sec. and time, six double book-form dark slides, and leather case; **£13 10s.**

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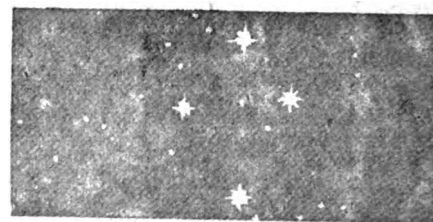
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Photographic Copyright: A Book on the New Act.

NO time has been lost my Messrs. G. E. Brown and Mackie in producing the book entitled "Photographic Copyright," which has just been published, price 1s. nett, by Messrs. Henry Greenwood and Co., since it deals with the Act which has not yet been in force a month. In the preface we read, "An Act of Parliament is intended to be an explicit statement of the law respecting the matter with which it deals"; but such a statement needs as a qualification another enumerating the persons or classes of persons whose altruistic intentions are thus described. The motives of those who create Acts of Parliament are of a much more mixed kind, and in many cases, undoubtedly, their intentions are precisely the reverse of those set forth in the sentence just quoted.

The chief use of the law, in this country at least, is that of a bogie, with which to frighten those who encroach upon the rights of the individual. We may threaten them with the law; but if we are wise we shall bear in mind the advice of a great

lawyer, "Suffer any injustice, any hardship, any injury, rather than go to law." It is none the less important that we should be able to form some idea of the extent to which the terrifying aspect of our bogie can be utilised in each case, and here Messrs. Brown and Mackie are very helpful.

The new Copyright Act, which came into force on July 1st this year, was supposed to simplify and to some extent to codify the law on the subject; but the authors of this little book have needed some sixty-four pages in which to explain the new enactment, and of these pages not one is redundant. Every photographer who has dealings in his work, or who wishes to protect himself against infringement, will find "Photographic Copyright" an indispensable guide, pointing out the nature and extent of the protection which is afforded him, what rights he can claim in his work, and how he may secure his rights abroad as well as in this country. An adequate and carefully compiled index helps to make the contents of the book readily accessible.

The Standard Handbook on Half-tone Work.

THE standard handbook on the making of process blocks is "The Half-tone Process," by Julius Verfaesser, which has now reached its fifth edition. Half-tone work, first in monochrome and later in colours, has grown to an extraordinary extent of late years, and this book has grown with it, each successive edition having been thoroughly revised both by the elimination of what is out of date or obsolescent, and by the inclusion of new methods and new appliances. The result has been that "The Half-tone Process," so long as the industry is developing as it has been doing, is a book of which every process worker who would keep himself up to date must have the latest edition.

In the one under notice, we observe that new chapters have been added dealing with dotypes and two-colour half-tones, with machine etching and

with offset printing; while there have been extensive additions to the chapter on three-colour half-tone work.

The author throughout has aimed at making the book a guide to current practice, and has succeeded so completely that it stands quite without any competitor in the language. Those who are interested in half-tone work, as well as all those who lightly heartedly think they would like to make blocks from their own photographs, will find in "The Half-tone Process" a full description of the methods by which blocks are produced, and will perhaps learn from it to look with more respect than they have hitherto done upon the manipulations.

The book is substantially bound, profusely illustrated, and is published, price 7s. 6d. nett, by Messrs. Iliffe and Sons, Ltd., 20, Tudor Street, London, E.C.

The Week's Meetings.

TUESDAY, JULY 30TH.

Nelson P.S. Demonstration. T. Gilson.
Hackney P.S. How a Plate is made. A. Mackie.

WEDNESDAY, JULY 31ST.

Cwmaman A.P.S. Open Meeting.
Sale P.S. Monthly Meeting.
Rochdale A.P.S. Evening Ramble.
Balham C.C. Members' Night.
N. Middlesex P.S. Lecturette Competition.

THURSDAY, AUGUST 1ST.

Stockport P.S. Liverpool Docks.

SATURDAY, AUGUST 3RD.

St. George (Glasgow) C.C.C. Erskine Estate.
Hailfax C.C. Studio Day. Interior and General.
Darwen P.A. Hoddlesden.
Oldham P.S. Chew Valley.
Greenock C.C. Cardross and Kilmahew Estate.

MONDAY, AUGUST 5TH.

N. Middlesex P.S. Cobham and River Mole.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

"IMPERIAL NOTES, SUMMER NUMBER," is the title of an eight page booklet issued by the Imperial Dry Plate Co., Ltd., of Cricklewood, London, N.W. It contains an original competition for correspondents of the company, a number of very well reproduced holiday pictures taken on Imperial plates, and several interesting articles, including a "Children's Page."

PICTURES BY MR. HUMPHERSON. Amongst our illustrations this week will be found several very striking landscapes by Mr. F. Humpherson, the president of the Chelsea and District Photographic Society. He has kindly allowed us to reproduce a number of his pictures, which formed one of the most attractive features of the recent exhibition of that club. In their quiet dignity and breadth these may be taken as admirable examples of pictorial camera work of the best kind.

Business Notices.

Publishing.

OFFICES.—20, Tudor Street, London, E.C. Telegrams: "Cyclist, London." Telephone: 6720 Holborn (5 lines). Communications for the Publishers should be addressed: Iliffe and Sons Limited, 20, Tudor Street, London, E.C.

PUBLISHING DATE.—Photography and Focus is on sale throughout the United Kingdom every Tuesday morning.

SUBSCRIPTION.—The Subscription Rates are given each week at the foot of "Piffle."

REMITTANCES.—Postal Orders, Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

Advertisements.

All communications on advertisement matters should be addressed: The Advertisement Manager, Photography and Focus, 20, Tudor Street, London, E.C. All copy for displayed advertisements for the issue of any particular week must reach Tudor Street by the first post on Monday morning in the week previous.

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All advertisements must be accompanied with remittance and should be posted in time to reach the offices, 20, Tudor St., London, E.C., not later than first post Wednesday for following week's issue.

Advertisements are inserted as far as possible in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of the paper. When this is desired, 2d. will be charged for registration, and three stamped and addressed envelopes must be sent for forwarding replies. Only the number will appear in the advertisement. Replies should be addressed: "No. 000, c/o Photography and Focus, 20, Tudor Street, London, E.C."

Deposit System.

Persons who hesitate to send money to unknown persons may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with Photography and Focus, both parties are advised of this receipt. The time allowed for a decision after receipt of the goods is three days, and if a sale is effected we remit the amount to the seller, but if not we return the amount to the depositor and each party to the transaction pays carriage one way. For all transactions not exceeding £1 in value a deposit fee of 6d. is charged; when over £1 the fee is 1s. Cheques and Money Orders should be made payable to the Proprietors, Messrs. Iliffe and Sons Limited, and addressed to them at Coventry.

Editorial.

ADDRESSES.—All communications for the Editor should be addressed: The Editor, Photography and Focus, 20, Tudor Street, London, E.C.

TO CORRESPONDENTS.—The Editor will be glad to consider original up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting, on one side of the paper only, and should bear the name and address of the sender. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed for that purpose. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Every photograph must bear on its back the name and address of the sender. No notice whatever can be paid to communications without the name and address of the sender, not necessarily for publication. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee. The Editor will be glad to consider for publication, with or without express, photographs of special interest, on terms to be arranged. Articles and illustrations are paid to an acceptance.

PRINTS FOR CRITICISM.—Readers sending prints for criticism or advice are notified that in all cases it is understood that by so doing permission is given for their reproduction, without fee, in Photography and Focus.

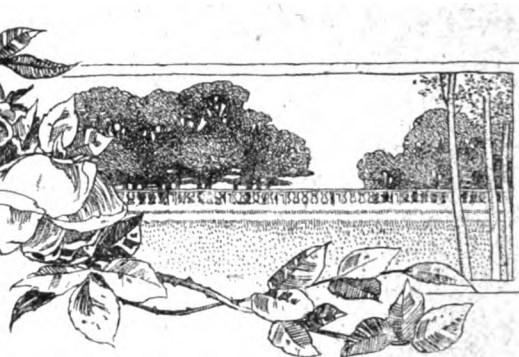
INTERVIEWS.—The Editor will be at 20, Tudor Street on Wednesday between the hours of 9.30 and 11.30 a.m., but can only be seen at two times by appointment.



Landscapes with a Stand Camera.

By Leonard Rickards.

Special to "Photography & Focus."



THE hand camera is a very wonderful instrument, but it has its limitations; and in no class of work are these felt more keenly than in landscape. Landscapes can be photographed with a hand camera, held in the hand; but the stand camera is so much more convenient that anyone intending to do much landscape photography should certainly get one. A very cheap form is all that is needed; both the swing back and the rising front are luxuries, not necessities; while the lens cannot be too simple. It is advantageous to have a camera with long extension, and a lens to correspond; but otherwise the outfit may be cheap enough.

Those who possess a "folding hand or stand" camera will do best when landscape work is in hand to fit it with a tripod and look upon it as a stand camera entirely. Even the hand camera in the strictest sense, such as a magazine camera, is best put on a stand for landscape work, and provided with a lens cap, so that time exposures can be given without that risk of shaking the camera that there always is when a time exposure has to be given by pressing a button.

Except when the landscape is one of a very open type indeed, the exposure required will be at least the sixteenth of a second with $f/6$ or thereabouts, possibly much more.

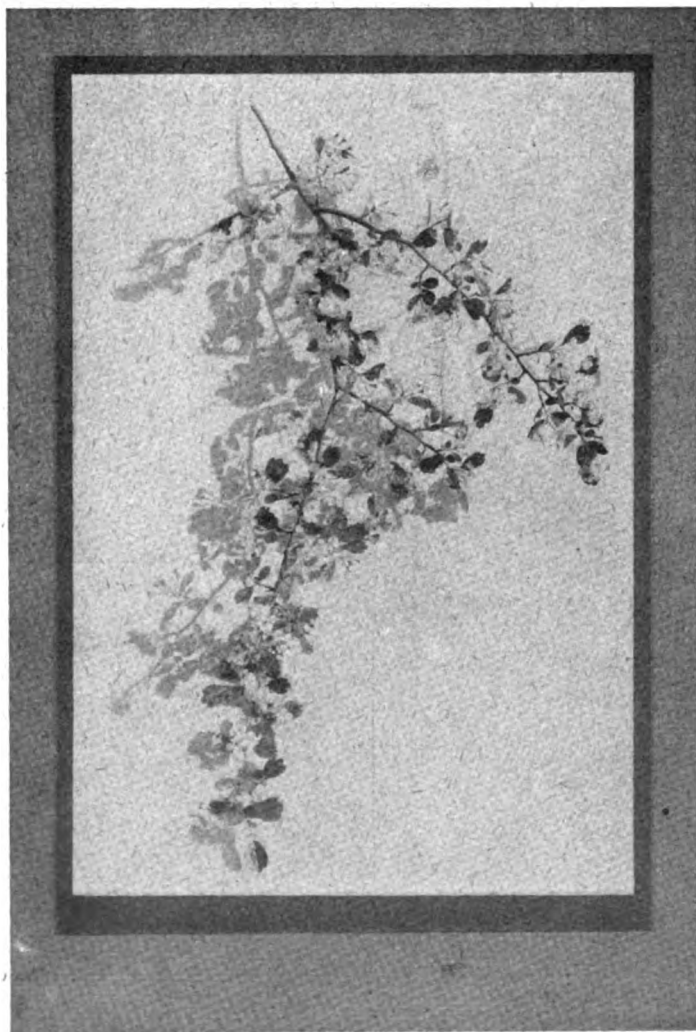
Such subjects, also, almost always require the lens to be stopped down perhaps even to $f/16$, so that the exposure is increased to a half second or longer. Landscape work is best done with orthochromatic plates used with a screen, which again increases the exposure; while many workers like quite a slow plate for the purpose.

By using a stand we are free to select any of these materials, to stop down just as much as the subject requires, and to expose on subjects with heavy shadows for just as long as the meter shows to be necessary. If the camera has a ground glass focussing screen we have the advantage of being able to arrange the picture with more care and accuracy than can be done with a finder.

The greatest advantage of the stand camera for landscape has yet to be named. As time exposures can be given with it, work can be done late in the afternoon long after hand camera exposures have become out of the question. It is just at this period of the day when the great majority of landscape subjects are at their best. The low sun, throwing lengthy shadows, the fine sunset effects, the mists of evening, are all valuable factors in landscape picture making, and may furnish material for work where, under the more direct light of the day, one would seek for subjects in vain.

The lens cap will be found the most generally useful exposing arrangement for landscape work. It can be taken off and moved gradually upward, so as to expose the foreground for longer than the sky, held as a sky shade during the exposure, and then replaced in the same gradual manner. Although in windy weather the photographer may wish he had a shutter, which would do away with the risk of blurred foliage, it is surprising how often, with a little patience, a moment when the foliage, or at least the near foliage—the rest usually does not matter—is still, can be found.

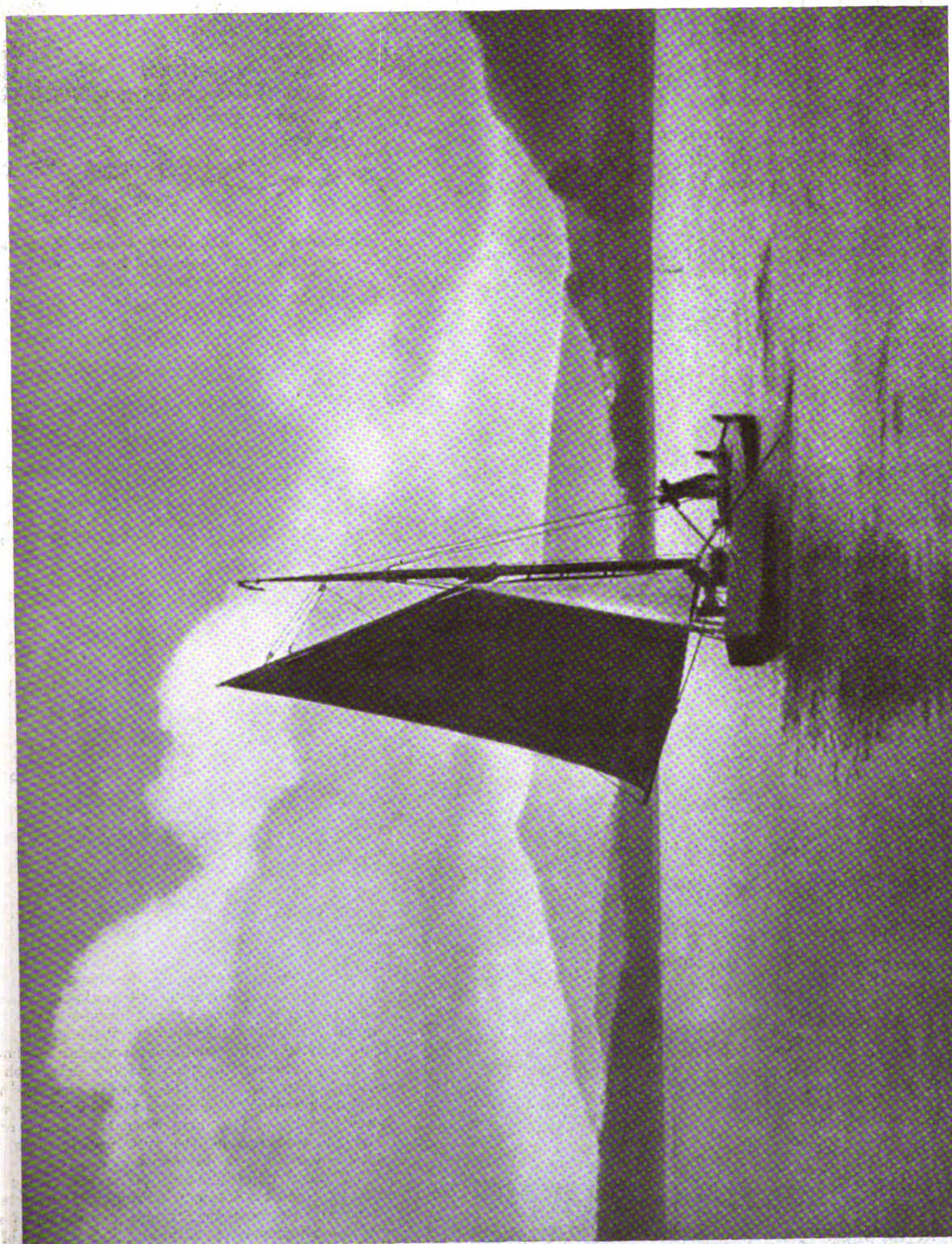
The roller blind shutter (preferably behind the lens, for the convenience of adding an ortho. screen, using half the lens, or fitting a sky-shade) is serviceable for this work, although it will more often be used for time than for instantaneous exposures. It has the advantage over a cap, that the bulb can be held and the subject watched all the time that the exposure is being made. With a lens cap, one is almost bound to look round at the camera when making the exposure.



HAWTHORN.

BY OLIVER GOLDSMITH.

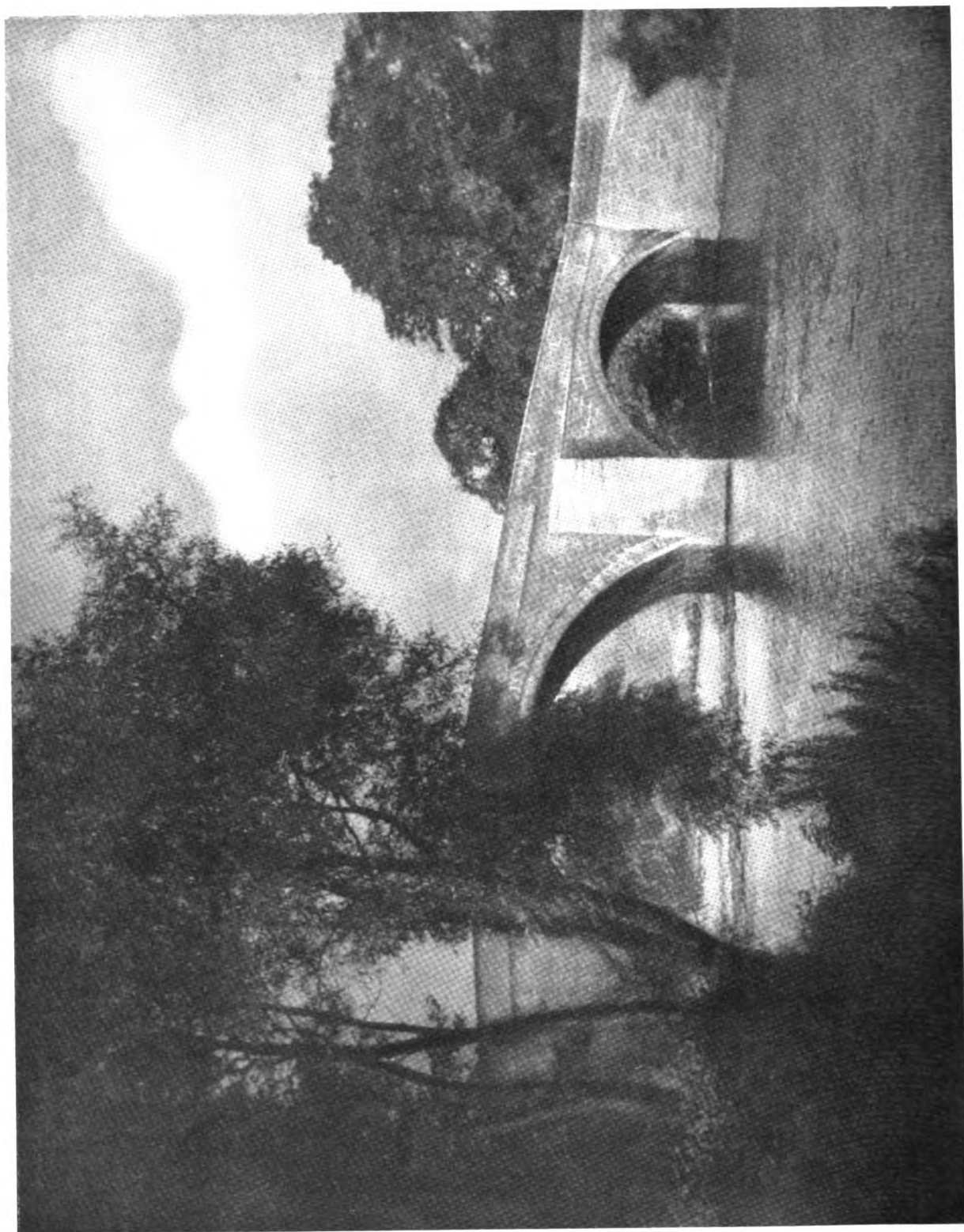
From the Advanced Workers' Competition just closed.



BY F. HUMPHERSON

From the Exhibition of the Chelsea and District Photographic Society.

AFTER THE STORM.



ILKLEY BRIDGE.

From the Exhibition of the Chelsea and District Photographic Society.

BY F. HUMPHERSON.

Imperial



Notes

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LONDON, JULY 30TH 1912.

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Editorial.

Reader, have you ever stopped to consider the REASONS WHY of the world-wide success of Imperial Plates? We think, if you are one of the great army of "Imperialists," you probably have. Few photographers other than those good people who come under the classification of "veriest tyro" ever make purchases without having a very good "reason why" at the back of their minds.

But have you ever paused to wonder why it is that, with their plain packages, their absence of any blatant publicity, their neglect of such means of fostering trade as representation by "travellers," Imperial Plates have come to have the greatest sale of any plate manufactured in Great Britain, and to be equally sought after by amateur, professional, and press photographers alike?

Imperial Plates predominate among the plates sold at your dealers. There they are, in the simple, familiar, old-fashioned, "quiet-looking" packages, and yet these plates are demanded by the greater number of photographers—amateur, professional, and press alike.

Why is it?

Here are a few reasons: you will find them interesting; and if you are not now using Imperial Plates, you should undoubtedly find their perusal *valuable* to you:—

In considering the nature of any specific commodity, such as a given make of plates, there are a few considerations which can easily be enumerated. First comes TRUSTWORTHINESS, then QUALITY, and, of course, UTILITY has to be considered, too.

Now, in every product of Nature or of Man there is always a subtle *difference* from any other product—distinct properties which distinguish a Specific thing from similar ones. This is *Individuality*. There are always distinctive variations between even nearly identical products produced by any two or more men or Firms. These variations might be considered as an expression of the individuality of the producer. And this INDIVIDUALITY of commodities is the life of "Trade."

Now for the Imperial "*Individuality*" that causes Imperials to stand out so vividly from all other plates. Imperial Plates are supremely TRUSTWORTHY. Trustworthiness, of course, refers to the degree in which a product conforms to certain standards established in relation to any specific condition. Imperial Plates are made so that they conform to all the standards established in the use of high-grade photographic plates. They are proved, *by test*, to be far more TRUSTWORTHY than any other kind of plate made in this country at the present time.

Our Editorial this week contains matter of importance to all who seriously seek reliable Plate information.

They are trustworthy on account of their invariable UNIFORMITY and RELIABILITY. When human beings achieve a state of *constancy* that can be relied upon, they possess a very real value, and the same rule applies to photographic plates. This high value of complete Reliability is one of the secrets of the success of Imperial Plates.

Now as to UNIFORMITY. By this is meant that Imperial Plates are compounded of specific qualities of ingredients of *invariable* quality, producing certain constant results or effects. Any variation in the uniformity of the ingredients of a photographic plate affects its utility; in Imperial Plates there is no variation. They are ever *uniform*, ever and always the same. Every batch of plates that leaves the testing rooms through which all Imperial Plates pass before they come to you is *scientifically tested*, and no plates go out that are not uniform in quality; for if the utility of a plate is affected by its lack of uniform quality, it at once becomes an unreliable one. Imperial plates are *never* unreliable, for the reasons explained.

The QUALITY of Imperial Plates is one of their very strongest points, even though there are so many other important reasons for their great success and world-wide use. To adequately comprehend the value of the QUALITY of a commodity like Imperial Plates requires a thorough knowledge of chemistry. Few people have the time or inclination to undertake such studies very thoroughly. Fortunately, however, the universal law of cause and effect enables one to gauge the qualities of commodities in a general way by *comparisons of appearances and results*. We test the quality of our plates *scientifically* by chemistry. We have a Science Laboratory, staffed by Scientific Chemists, partly for that purpose; but you can very easily test the Quality of Imperial Plates merely by comparing results. We ask you to do so. Do what a great London professional photographer recently did—take samples of every one of the plates now made, and test them with Imperial Plates *by results and appearances*, and you will find what the great professional found—that Imperial Plates are far and away the best and most reliable and perfect plates in *every* possible way. We, of course, know that they are best, for we test them thoroughly. Further, we deliberately make our plates better than any other kind sold to-day. There are no better plates.

Do not forget that there are two kinds of QUALITY in plates! *Intrinsic or actual* quality, and *simulated or pretended* quality! In all lines of manufacture nearly every case of *simulated* quality is the result of an effort to meet the competition of more efficient and painstaking manufacturers. In all cases of *simulated* or pretended quality remember the adage: "Beware of Imitations!" What you want is *actual* quality, *tested* quality, quality *proved* by a score of years of success and world-wide sales; and this is the quality you get in Imperial Plates. There are no better plates than Imperials.

Use no other plates; accept no other. In spite of the high cost of their manufacture, Imperial Plates are sold to you over the

dealers' counters at the same price as inferior plates. They cost you no more than what are known in the trade as "cheap" plates. It pays you to buy Imperial Plates, and you should purchase no other if only for the reason that Imperials give you high quality at the same price as low quality plates. You need full value for your money.

All dealers sell Imperial Plates. You can buy Imperial Plates *anywhere*, whether you are at home or in the most remote village where there is a dealer.

For your holiday work in particular you need Imperial Plates. Buy only Imperials, for it means putting the best ingredients that you can get into your photography.

THE IMPERIAL DRY PLATE CO., LTD.
CRICKLEWOOD, LONDON, N.W.

National Distribution of 8-page Summer Number of IMPERIAL NOTES.

A number of our readers recently intimated a desire to see an interesting collection of Summer Holiday Pictures, which are in the portfolio of the Imperial Dry Plate Company. We have decided to publish a selection of no less than two dozen of these photographs in magazine-newspaper form as a special "*Summer Holidays Number*" of "Imperial Notes." A large, but limited, edition of this publication is now being printed as fast as the machines will run, and it is hoped that copies will be available at your dealer's by the time this announcement is in print.

A striking feature of our Summer Number is the inclusion of a specimen set of "Best Holiday" photographs, presented and described in the style required by the great *Daily Mail* competition, in which a prize of £1,000 is offered. These pictures occupy pages 4 and 5 of the Special Issue of "Imperial Notes." Other matter includes brief but highly interesting articles, such as one on the "Excitements of Modern Press Photography," by Craig McKay; a delightful Children's Story, by Elrene Sutton, with "table top" illustrations; and short notes of a kind useful to all holiday photographers. So that our readers may see what is stated by competent authorities to be a typical set of £1,000 prize photographs, we have included with the set some pictures specially taken for "Imperial Notes" by press photographers of repute, as well as the excellent examples of the usual fine holiday work done by amateurs who use our plates.

"IMPERIAL NOTES" Special Summer Number is to be distributed amongst our readers free of charge. All wishing to secure copies should apply at their dealers without delay.

ONE MORE DAY!

The Postcard Competition announced in our last number, in which Six Cash Prizes were offered for the best replies to (1) "Why should I use Imperial Plates?" and (2) "Why should I use one make of plates only, regularly and consistently?" closes July 31st. Postcards should, therefore, be sent in at once.

An interesting announcement about our free Summer Number appears above.

Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XIX.—Mounting Photographs.

THE actual operation of mounting a photograph, that is to say, the sticking of it down upon the card, is one with which many photographers seem to experience great difficulty, at least as far as doing it neatly is concerned. Simple though such a thing seems, it is extremely easy to make a mess of it; and a number of devices have been brought out at different times to assist the photographer to mount his pictures neatly and well. Nothing is really wanted beyond a little neatness, care, and method however.

The first point to consider is that of the adhesive or mountant. For the purpose of sticking paper to paper or card, paste and gum are substances that are very commonly used; but they must not be employed for any of the ordinary kinds of photograph, that is to say, for prints on p.o.p., bromide, gaslight, or self-toning papers. Both paste and gum are very prone to decompose, to "go sour," and the acid thus formed would have a very injurious effect upon the image, and would be almost certain to cause it to fade very quickly. In the very early days of photography, before this fact was recognised, it was the custom to mount prints by their edges, putting a narrow strip of gum or paste round them; and it is curious to note how often in the case of these early pictures there is a bleached or faded band round them, wherever the adhesive has been applied, while the rest of the print is often as good and strong as it ever was.

It is probable that such adhesives as those named might be used without harm in the case of platinum and carbon prints, which are not likely to be injured by any acidity in the mountant; but even with them it is best to be on the safe side, and to employ as an adhesive something that is not open to objection.

Paste owes its sticking properties to the presence of starch in the flour; and if paste is made with a good sample of starch, we get a product which will stick as strongly as flour paste, and from which all the other constituents of flour, which are not required for our purpose, are wanting. Moreover, properly made starch paste, if used while it is quite fresh, does not turn acid, and as many years' experiences have shown, is free from any injurious action upon the most delicate prints.

As a good quality of starch is obtainable anywhere, I propose to point out how paste is prepared with it for photographic purposes; although there are now on the market several excellent ready-made adhesives, which are pure in character, and will keep ready for use a long time; so that on the general grounds of convenience and reliability they are to be preferred.



INTERESTED.

BY SYDNEY T. WELBOURNE.

Awarded the First Prize in the Beginners' Competition just closed.

"THE HOLIDAY LINE."

SUCH is the claim of the G.W.R.—while the rival L. & N.W.R. calls itself "The Business Line."

Were we asked to apply one of the two terms to the RAINES STUDIOS we should be in a quandary. Nine months in the year "business" leads—July, August, and September find the "holiday" orders in the majority.

The one leads to the other.

The engineer, the advertising manager, or the medical man who orders RAINES ENLARGEMENTS in connection with his "business"—naturally orders them again from his "holiday" negatives.

He knows that—no matter what the subject—a RAINES ENLARGEMENT is, always, "the best result the negative will yield."

Let your 1912 holiday records be made in the RAINES STUDIOS. The corner coupon will bring you full particulars.

RAINES & CO.,
 :: :: The Studios, :: ::
EALING, W.

Cut along the dotted line, and post in Halfpenny Stamped Envelope

To
 AINES & CO.
 The Studios,
 EALING, W.

*Please post me a copy of your
 booklet,
 "PICTORIAL PHOTOGRAPHY."*

Name

Address

Making Starch Paste.

To make starch paste, about a teaspoonful of white starch is placed in a cup and is stirred up with three or four teaspoonfuls of cold water until it makes a thin cream, quite free from lumps. A basin which will hold about a pint is then made hot by being filled with boiling water for a minute or two and then emptied. The starch is poured into the basin and *boiling* water is poured over it, while it is stirred vigorously. At first the water merely thins down the starch, but as more of it is added a change takes place. The mixture becomes suddenly more transparent and very much thicker; and when this change is noticed there is no need to add any more water. The basin at this stage will usually contain something over half a pint of paste.

The starch is set aside to get quite cold, and as soon as it is cold the skin which has formed on the top can be removed, and the paste is ready for use. Paste made in this way will keep fit to use for two or three days, except in very unfavourable weather; but it is much the best only to make a small quantity on the day that it is wanted, and not to attempt to keep any over from day to day. If it is found to contain any lumps, the starch should be strained through a piece of muslin; but if it was properly mixed up with a sufficient quantity of cold water at the start and was well stirred, there will be no necessity for this.

Advantage of Commercial Mountants.

If one of the commercial adhesives is used, it is best to keep it well covered up, so that it has no tendency to dry. The great advantage of these preparations is that they contain a very little moisture, and so the prints mounted with them do not have much tendency to curl.

This is one of the difficulties experienced by the amateur, and it is one that when mounting is being done in this way can never be entirely overcome, but it can be reduced to a minimum if the cause of the curling is realised. Paper expands when wetted, and if a wet, and therefore expanded, print is fastened down upon a dry, not-expanded, card, the print as it dries contracts, and so pulls upon the card and causes it to curl. The process known as dry-mounting prevents this from happening; but even with ordinary moist adhesives, such as starch or the commercial mountants, it need not be very troublesome.

The practice of mounting prints wet is, of course, as bad from this point of view as anything can be. The print should be dry, the mountant should be fairly stiff and well rubbed in, and the print allowed to dry under pressure.

Marking the Position on the Mount.

Before any attempt is made to stick the print upon the mount, the position which it is to occupy on the card must be ascertained and marked, so that when the mountant has been applied the print can be laid down exactly where it is to remain. It may be taken as a rule to which there can be few, if any, exceptions, that the print should be exactly in the middle of the mount, as regards its two sides. The margin at the top may vary; but as a general rule it looks best if it is somewhere about the same as the margin at the sides. The margin underneath the print, however,

should be decidedly wider in every case. If the print is stuck exactly midway between the top and the bottom of the card, it will be found to appear as if it were much nearer to the bottom than to the top, as if it had slipped down in fact, and for this reason the bottom margin should be, invariably, the greater.

In order that the marks may not show in the finished print, they may be the merest pin-pricks, and should be made just where the two corners of the picture come. There is no advantage in marking the place of more than two corners, but to secure the greatest accuracy they should be the two extremities of one of the longer sides of the print.

The mountant must be applied evenly all over the back of the print, without the slightest trace of it getting on to the front. To do this two things are necessary—each print must be laid upon a fresh piece of paper for pasting; and it must not be allowed to shift upon that paper while the paste is being applied, as if it does some of the mountant is almost certain to get underneath. A pile of clean pieces of newspaper, a good deal larger than the prints, should therefore be arranged; and one of the dry prints being placed, face downwards, on the top sheet, the adhesive is well rubbed in.

Nothing Better than the Fingers.

Some photographers use a stiff brush for this purpose; but a good many find nothing does so well as the finger tips. They are rather wasteful of the mountant; but they have the great advantage that one can feel directly when a sufficient quantity of mountant has been rubbed in. Particular attention should be given to the edges and the corners, the mountant should be applied there both first and again at the finish, to counteract any tendency it may have had to dry there.

The print is then picked up, its two top corners are laid upon the guide marks on the card, and it is allowed to drop into place. No attempt must be made to shift it on the mount, or the mountant will show beyond the borders of the print, and is almost certain to leave a mark. As soon as the print is down, it is covered with a clean piece of paper and pressed down into position, either by means of a roller squeegee or by rubbing it with the finger tips, starting from the centre and rubbing outwards, so that there may be no fear of creases. Here again special attention should be given to the edges and corners, rubbing them firmly down, through the paper, when the rest is finished.

Removing any Mountant.

The paper may then be lifted, and the print should appear quite flat, and free from any traces of adhesive either on the face of the picture or on the mount. If there is any, it may be removed by a quick wipe with one corner of a little piece of sponge wetted with cold water; but it is very much better to take the utmost care to avoid any necessity for this, as it is very difficult to prevent it from showing.

A clean piece of paper may be put over the face of the print, and it is then put away under gentle pressure for as long as may be convenient, the longer the better; as if it can be left like that for a few days it will come out practically flat and should remain so.

R.C.B.

OF WORLD-WIDE FAME.

SELTONA

*THE FINEST PRINTING
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has established a world-wide reputation for permanency, brilliancy, and simplicity. It is the most reliable printing medium ever offered to the photographic public.

SELTONA

needs fixing in hypo only for sepia or brown tones, or if purple or even blue is desired the prints merely require previous soaking in a solution of common salt and water.

SELTONA

is universally acknowledged to be the most luxurious printing paper of the present day, and is used not only by Amateurs but also leading Professional Photographers.

SELTONA

lends itself admirably to the production of multi-coloured prints by local brush treatment, as recently described in the "Amateur Photographer," and reprinted in the Leto Handbook.

SELTONA

An admirer writes: "I am a devotee of your beautiful 'Seltona' paper, a medium so simple and plastic that I am amazed it is not used literally by every photographer."

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is made in five distinct grades, viz.; Matt smooth white; Cream Crayon; Antique (white and cream), and Glossy. Postcards and Boardoids made in same grades.

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USE "PHENIX" PLATES FOR SPARKLING NEGATIVES.



SOME ODDS & ENDS

THIS section is provided so that any of our readers who have any hints or dodges that they may use in their own work may be able to put them at the service of their fellow amateurs, even if they are not sufficiently important or involved to justify an article being written about them. No payment is made for the contributions, nor is there any need for them to be put into suitable literary form. We are very pleased to do this, whenever it is necessary, provided we have the suggestions themselves in sufficient detail.

Drying Negatives.

Some twenty years ago I got the following hint from *Photography*, and have used it ever since. Before drying a negative, a piece of soft chamois leather is taken, well soaked, wrung out as dry as possible, and folded into a flat pad, with which the film side of the negative is carefully wiped. It will remove every trace of surface moisture from the film, and also any lime deposit the water may have left there. I always keep my leather hanging over the edge of the washer, so that it never gets dry or hard; but if there is a hole in the top of the syphon to prevent the washer from running dry, one must be careful not to hang the leather so as to cover it up. If the operation is performed with a reasonable degree of care, there is not the slightest fear of injuring the film, while wiping it. The back of the negative should be wiped with a cloth to remove any drops of water that may be left on it.—LIEUT. COL. GILLESPIE.

Making Hypo Solution.

The stock solution of hypo on my shelves contains eight ounces to the pint, so that equal parts of it and water form the ordinary four-ounce to the pint strength. I make it up by putting a large glass funnel into the mouth of the Winchester [A "Winchester" is a bottle holding two quarts.—ED.] and plugging its neck with a ball of cotton wool pressed down fairly tightly. On this is put two pounds of granulated hypo, which about fills the funnel. Warm water is then poured into the funnel from time to time until all the hypo has dissolved and the solution has passed through the wool. The bottle is then filled up with water. A hypo solution made up in this way looks far cleaner than the ordinary one, the cotton wool straining out all the dirt, etc.—quite a lot is to be found even in a good sample of hypo—as well as giving time for the hypo to dissolve, the cotton wool allowing the strong solution to drain away from the crystals as fast as it is made.—W. ELLIS.

Timing Enlargements.

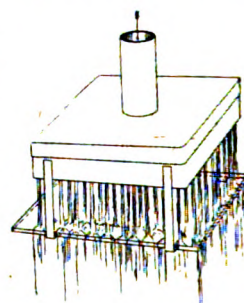
An advantage of the following method of timing exposures, in enlarging and similar work, is that it leaves both hands and eyes free, so that attention can be given to shading or any other manipulation that may be necessary while the exposure is being made. The method is simply to use a loud ticking clock or watch in the dark room and to count the ticks. The timepieces likely to be employed do not tick seconds, or anything near them, but this does not matter in the least. Nor is it necessary even to know how many ticks there are to the minute, although I should not recommend anyone to remain in quite such blissful ignorance. The exposure may be timed in "ticks," and entered in the exposure book as having a duration of so many ticks. If the watch ticks so fast that the numbers mount up too much, it is easy to allow two or four to each count; it is quite simple to accustom oneself to do this, so that it is done almost unconsciously. I have found the plan a most successful and convenient one for exposures up to two minutes, and have used it up to five minutes, but after that it becomes tedious.—P.O.D.

Marking Bottles.

Each of my bottles has a permanent label on it, made by sizing and varnishing the paper label after applying it to the bottle. On the label is the formula and on the side of the bottle is a mark to show the total bulk of the solution made up according to the formula. This mark is made by filing a notch in the glass and filling it in with a trace of cobbler's wax. In making up the solution no measure is necessary; all I have to do is to put into the bottle the requisite quantity of the solids, as stated on the label, and then to fill it up with water to the mark. Perhaps this may be of some service to you for your very interesting "Odds and Ends" page.—G. ARCHER.

A Spray for Washing Negatives.

When I have only a single negative to wash, it is my practice to put it under a spray and let the water from that flow over the surface for about twenty minutes, at the end of which time it may be assumed without much fear of error that it has been thoroughly washed. The fault I have to find with the rose sprays on the market is that the streams of water from them diverge too much; in fact, the negative must be pretty near the spray, or most of the water will be wasted. I have made a spray which is free from this drawback, and which with a very slight stream of water indeed, will cover the quarter-plate negative beneath it completely, thus washing it thoroughly all over. The spray is simplicity itself. A flat tobacco tin was placed on a board and a series of fine holes pierced in the bottom of it with a sharply pointed tool. A short length of brass pipe was soldered in the centre of the lid, and the lid itself was then soldered to the box all round. Four L-shaped pieces of tin plate are then soldered to the tin, so as to allow a quarter plate, or whatever size of negative is in use, to rest upon them; and the whole arrangement is given a coating of Brunswick black. In use, the box is suspended from the top, being connected with it by means of about four inches of rubber tubing, and the negative is slipped underneath, being supported on the four angle pieces. The holes should be very small indeed, or the spray will be uneven in its action. The sketch herewith will, no doubt, serve to make things quite clear.—KENNETH BROWNE.



A Guarantee.

Such is the label illustrated here, and—

You will find it on every packet of Criterion plates.

It is a guarantee that every plate in every packet is perfect in its photographic quality—a guarantee that, as far as that plate is concerned, perfection in the picture is ensured.

And we do not claim all this without justification, for the Criterion has been put to the most exacting tests and every test has revealed its unequalled excellence and uniform reliability.

Now we suggest to you that **you** too should test it and—for that purpose you should ask your dealer for supply.

We know that Criterion will please you and give you results unequalled by any other plate—we ask you to prove it.

**The Birmingham Photographic Co., Ltd.,
8, Stechford, Birmingham.**

Our Lecturer and Demonstrator, Mr. W. Bell, of Hopwood, Heywood, Lancs., is now arranging his programme for next season, and will be pleased to hear from any Society who desires to fix a date for his lecture on "Retouching the Negative."



Criterion productions are stocked by
our Australian Agents—J. W. Small
& Co.—at SYDNEY, 243, Pitt St.
ADELAIDE, 30, King William St.
MELBOURNE, 270, Little Collins St.



"The time has come, the Walrus said, to talk of many things."

A YEAR or two ago I wished to do some special outdoor work with a camera. No one will believe in my actually wishing to do work of any kind, but the fact remains that I did wish to do that particular job. Its nature required that, for the space of a few minutes, the air should be reasonably still. I do not wish to exaggerate at all, but I doubt if during the whole of that year there was a single space of two minutes when the wind was not blowing half a gale.

* * *

Lately I have been on the look out for an off day when there should befall a period of unbroken sunshine. This was a great deal to expect, but, strangely enough, the unusual combination of circumstances actually came about. I had four consecutive days off, and there was uninterrupted sunshine from sunrise to sunset each day. So you may imagine me thankful for the chance of doing what I wanted. Your imagination is, however, very grievously at fault. During those four days I did not exist. I was replaced by a restless bundle of complicated aches and pains with a clinical thermometer in its face. I have now substituted a cigar for the thermometer—a marked (and strong) improvement—but although the sun still shines I have no more days off.

* * *

Why is it that photographers are so persistently diddled by adverse conditions? Unless I am specially selected as a victim of wind and weather—and goodness knows why a poor inoffensive worm such as I should be singled out—photographers constantly work under hopeless disadvantages. Nothing is ever right; everything is always wrong. If photographers gave tongue as the farmers do, the welkin would ring again with their bitter complaints. As surely as we prepare to work under a given set of conditions so surely will each and every one of those conditions change to its direct opposite. Rush forth to take advantage of some effects of mellow mist, and, rush as you may, you will find that by the time your camera is set up you can distinctly see Land's End from John-o'-Groat's. Go out on a clear day to do some telephoto work, and you cannot distinguish Dan from Beersheba for fog. It may not really be quite as bad as this always, but such is my firm impression at present. Perhaps I had better take another dose of ammoniated quinine.

* * *

A correspondent has been reading a very back number of "Piffle," and informs me that it has fully confirmed his opinion that I have no spark of poetry in my soul. True; but I have a pain in my lumbar vertebrae, which more than answers the purpose. It seems that I was deriding the notion that a photographer could adequately support, as title, a really poetical extract. Very well; if I said it I stick to it. He contends, and, of course, the silly oaf is welcome to his contention, that some of the masters of night photography have produced prints that breathe the true spirit of poetry. My contention, to which, I presume, I am equally welcome, is that they breathe the true spirit of barefaced fake. Show me a night photograph, by a master or otherwise, that can stand the following for a title and I will eat my largest camera.

Look how the floor of heaven

Is thick inlaid with patines of bright gold;
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,

Still quiring to the young-eyed cherubims.

Nay, I will go farther. Instead of quoting a love-inspired rhapsodist, I will give a humbler line from a tailor's sonnet to

"Night." Find me a photograph worthy to bear it as its title and my second largest camera shall be my meal. Here is the line

While in Night's cushion stars, like pinheads, shine.

Yet one more venture will I make. I undertake to gulp my Ensignette if anyone can produce a print of a night subject worthy of the title—

Twinkle, twinkle, little star!

This is as far as I will go at present, or I may find myself distended with apparatus and with that clinical thermometer again protruding from my dial.

* * *

I am always particularly flattered when my advice is sought by readers beyond the Tweed. Scots are brainy. In fact, my experience is that the farther north you go the commoner and the larger do brains become. There are striking exceptions, which, however, being proved to be exceptions, prove the rule. We have the examples of Liverpool and Manchester. I omit reference to Sheffield, because I have just booked an engagement there and the place is productive of edged tools. But cross the Border and the banks and braes reek of intellect. This is why I am so delighted that a canny Scot (frae Cambuslang, ye ken) should appeal to me in a difficulty.

* * *

He has been using an exposure table which is recklessly distributed with every box of Phoenix plates. Now I have always admired that table. Its calculations are so simple that they come within the scope even of my elementary arithmetic. All you have to do is to add up some delightfully small and straightforward numbers, such as 2, 1, 4, and 3, which are placed opposite details of light, subject, stop, etc., and the total is an index to the exposure. Well, he finds that taking clouds at noon in August, with the sun shining, and f/4 as the aperture, he has to add up 0, 0, 0, and 0. The exposure is therefore nil. He asks how it is that arithmetic can thus become a substitute for exposure. Were he not a Scot I would tell him what I think of him. Is f/4 his smallest aperture? Let him do what any unintellectual Southron would do in the circumstances—wait till the sun disappears behind a cloud, stop down to f/64, add up his little figures again, and then give the plate the exposure which the tables will indicate. He might also follow my example with advantage—stick a thermometer in his face and see whether he ought not to be in bed.

* * *

Where's my ammoniated quinine?

THE WALRUS.

SUBSCRIPTIONS.

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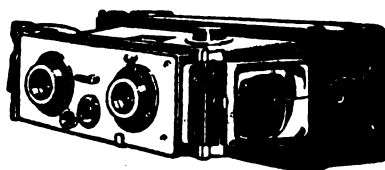
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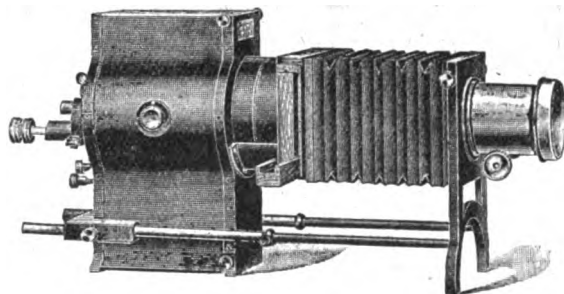
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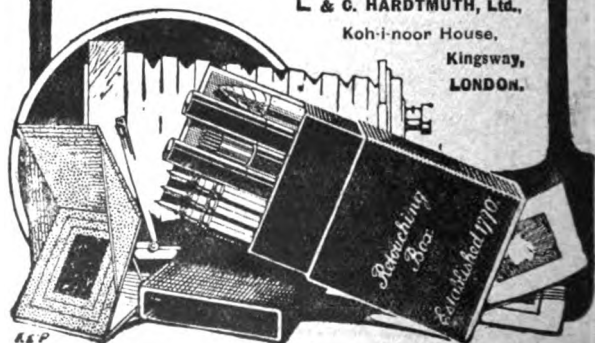
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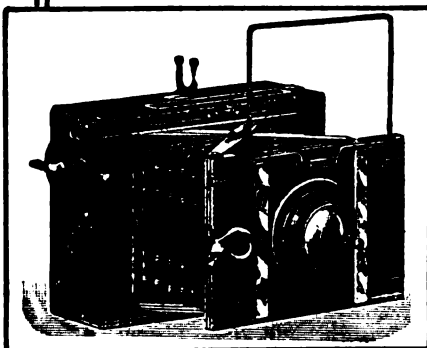
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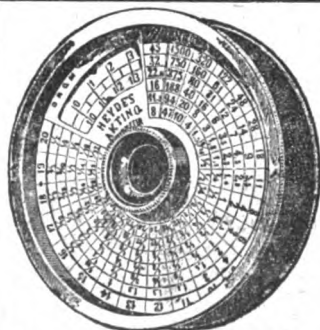
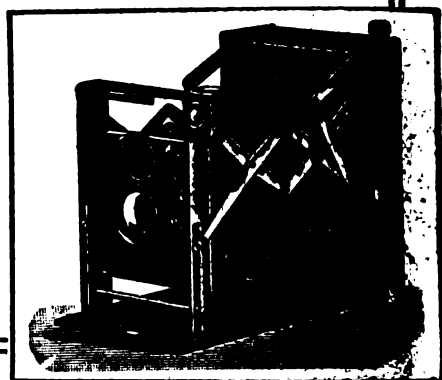
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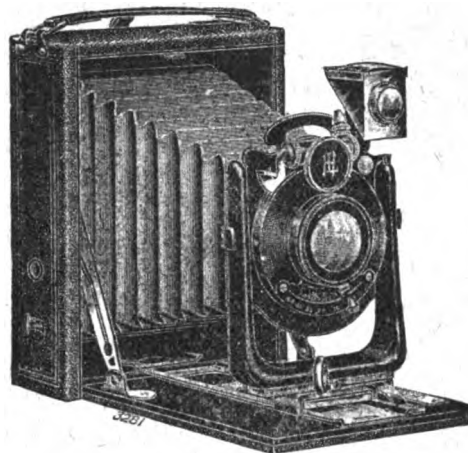
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- 4½ x 3½ Butcher's No. 6 Rail Reflex, Aldis Oxys lens, 3 double slides, Reicka adapter, and 12 envelopes, leather case; cost £13 13s. **£7 15 0**
- 4½ x 3½ Sanderson Regular, Goerz Color lens f/4.8, in Unicum shutter, 6 double plate holders, and case; cost £13 13s. **£8 12 6**
- 5 x 4 Goerz Folding Reflex, Goerz Color lens f/4.8, 6 slides and case, latest pattern, little used; cost £27 17s. **£10 10 0**
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- 4½ x 3½ Newman & Guardia Square Reflector, Zeiss convertible Protar lens f/6.3, 5½ in. and 9½ in., changing box for 12 plates, Mackenzie-Wishart adapter, 12 envelopes, iso. screen, leather case; cost £39 **£23 10 0**
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- 4½ x 3½ Ross Focal Plane, Homocentric lens f/6.3, 6 double roller slides and case; cost £14 ca. 6d. **£8 10 0**
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CAMERAS AND LENSES.

DALLMEYER New Short Adon Telephoto Lens, hood, calculator, leather case; £22/15, list £37/15.—Gillett, Plympton, S. Devon. [0902]

5 x 4 Eastman's Kodak, complete with slides and case, good condition; approval, deposit.—Mrs. Henderson, Stonehenge, Ohale, W. [0901]

QUARTER-PLATE Folding Camera, all accessories; 21/-; exchange for Ensignette.—Bickerdike, 38, Wordsworth St. Leeds. [0899]

ENSIGNETTE, as new, with enlarger, 21/-; postcard Midge, brand new, 20/-.—Carter, 1, Park Crescent, Brighton. [0898]

5 x 4 Goers Tenax Pocket Camera, double extension, Goers Dagor lens, compound shutter, 6 S.D. slides, film pack adapter, frames, etc., splendid condition; 29, bargain.—Box No. L7.515, Photography and Focus Offices, 20, Tudor St., E.C. [0897]

THEORNTON-PICKARD Royal Ruby Half-plate Camera, focal plane shutter, Thornton-Pickard-Beck lens, four 10/6 D.D. aluminium slides, brass bound, no tripod, brand new; retailed at £12/18/6; price £7/7, or useful exchange.—J. Baesnett, 68, Briercliffe Rd., Burnley. [0896]

COOKE Lens, half-plate, Series III, f/6.5; price £3/5.—Smith, 175, Victoria Av., Blackley, Manchester. [0893]

MYRIOSCOPE (Gauumont's Stereospido, No. 1), Tessar lenses, 6x13cm., accessories.—List and price on application to Dr. Herschell, 36, Harley St. [0818]

4 Speed Kodak, fitted with Cooke f/4.5 lens, focal plane shutter, to take either films or plates, 2 double dark slides, and leather case, all in absolutely perfect condition; cost over £20; no reasonable offer refused.—Box L6.601, Photography and Focus Offices, 20, Tudor St., E.C. [0752]

BARGAINS—Adams' Vesta, 3½ x 2½, f/4.5, Tessar, 6 slides, film pack adapter, case, new condition, cost £15/10, for £8/5; folding Kodak, 5 x 4, plates and films, cost £25/5, for 35/-.—Pearson, 2, Elers Rd., Ealing, W. [0828]

A DON Telephoto Lens, leather case, leather cap, perfect order; cost £37/10, sell 35/-.—Cousins, 23, Park Place, Merthyr. [0933]

3½ x 2½ Aluminium Countess Anastigmat, f/6.3 Iso, 32 Antinous, 3 slides, and screen; £22/2; approval, deposit.—Williams, 26, Hackney Rd., London. [0932]

SALE or exchange, half-plate Victo, triple extension, turntable, rise, fall, and swing back and front. Beck symmetrical lens, Thornton-Pickard shutter, 4 D.D. slides, tripod, strong carrying case, Planiscope copying lens, background, 7½ x 7½ 6in., exposure meter, chemicals, scales, printing frames, retouching outfit, washing tank, etc., all in new condition; a bargain; must be sold; £24/10, or best offer.—Hyam, 28, Hodgson St., Hull. [0931]

POSTCARD Magazine Midge Camera, R.R. lens, focussing, cost £22/2, only 8/-; also 5 x 4 Hex magazine, R.R. lens, magnifiers, cost £4, only 16/-.—Ayling, 62, Heneloe Rd., E. Dulwich. [0929]

B Beck Isotigmat, half-plate, f/5.8, almost new; 55/-; approval, deposit.—107, Copster Hill Rd., Oldham. [0926]

CAMERAS AND LENSES.

A NEW, T.P. half-plate camera, all latest improvements, stand, 3 dark slides, 2 backgrounds; the lot £37/10.—Witt, 112, Holme Lane, Tong St., Bradford [0924]

GUINEA Pocket Kodak, film, 10/-; pocket camera, plates, 2in. x 1½in., 5/-.—Sterling, 2, Hook's Rd., Peckham, London. [0923]

GOERZ-ANSCHUTZ, 5 x 4, latest model folding camera, Color f/4.8 lens, focal plane shutter, speed up to 1-1,200th sec., film pack adapter, case, complete, good as new, very little used; owner giving up photography; cost £15 June this year, accept £9/10.—S. O. Bennett, 17, South Place, Finsbury, E.C. [0922]

N O. 3 Folding Pocket Kodak, for £2, cost £3/12, quite new.—Box L7.548, Photography and Focus Offices, 20, Tudor St., E.C. [0921]

QUARTER-PLATE Balli, No. 2, focal plane, Goers Syntor lens, Butcher, time, 1-1,000th, Houghton adapter, 2 dark slides, 2 dos. envelopes, case, and tripod; £5/10, worth double.—Box L7.547, Photography and Focus Offices, 20, Tudor St., E.C. [0920]

QUARTER-PLATE Soho Reflex, f/4.5 Tessar lens, 3 double backs, changing box, Autochrome and Kii. filters, leather case, tripod, perfect condition; cost £22/6/6, accept £15.—Crawford, 28, East Parade, Leeds. [0919]

3½ x 2½ Folding Pocket Camera, applanat, f/8, speeded B. and L. shutter, rising, cross front, focussing scale, 3 slides, 17/6; Klito inargine, quarter-plate, focussing, 12 plate and 12 extra film sheaths, 12/6; daylight enlarger, 5 x 4 to 12 x 10, sliding base, lens, walnut dark slide, 12/6; first remittance secures; practically new.—Smorthing, accountant, 43, Iona St., Leith. [0916]

12 x 10 Camera, no slides, no lens; 8 x 5 camera, 4 double slides, no lens; exchange for smaller camera, or sell.—Buttery, Witley, Godalming, Surrey. [0915]

FOR Sale, half-plate Planex Reflex camera, focal plane shutter, ½ to 1-1,300th sec., 3 D.D. aluminium slides, revolving back, double extension, good working order; 29 cash, or part exchange good whole-plate sq. bellows outfit.—F. Roberts, 3, Halifax Rd., Enfield. [0914]

WORKING Outfit, complete, half-plate Sanderson camera (Houghton's) 18 slides, 48 printing frames, diaphs, etc.; 27, cost £14.—M., 49, Burgoyne Rd., Harringay, N. [0911]

QUARTER-PLATE Folding Camera, cost £5, for 27/6; also Houghton's half-plate, £3/10.—Shorperd, Havelock House, Fox Hill, Upper Norwood. [0910]

6 IN. Beck Neostigmat, 3-foci, new, 30/-, or offer.—Box L7.543, Photography and Focus Offices, 20, Tudor St., E.C. [0907]

BARGAINS—No. 0 Klito, No. 0 Carbine, with 6 slides, and No. 2 Folding Brownie for sale, nearly new; what offers?—Kirk, 19, Edridge Rd., Croydon. [0906]

TICKA Camera (used once), with 2/- view finder, length, film: 7/6, offers.—C. Wilcox, Chichester House, Spalding. [0905]

COOKE Lens, 5in., f/6.5, with cap and flange; listed £4/2, bargain, 37/6.—Freeman, Islington Row, Birmingham. [0904]

ADAMS' Quarter-plate Yale, magazine, vibrationless shutter, cost £5/5, 27/6; Star Wizard, III, quarter-plate, folding, 4 D.D. slides, cost £4/1/6, 37/6; Lancaster's Instantograph, Rectigraph lens, f/6.5, 3 D.D. slides, tripod, case, supplementary lenses, iso. screen, 50/-; all first-class order.—Goode, 37, Newington Green Rd., N. [0903]

TELLA Half-plate Tropical Reflex, highest grade; 26, cost £24.—Copping, 246, St. Paul's Rd., Highbury. [0913]

QUARTER-PLATE Goers-Anschutz, tropical model, f/4.8 Color, model A. shutter, 1-1,000th to 5 sec., 3 double slides, leather case; £7/5; wanted, quarter-plate reflex.—B. G. Dunn, 1, Elton Rd., Southsea. [0940]

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CAMERAS AND LENSES.

QUARTER-PLATE Small Folding Camera, and 3 slides, in case, new; 25/-; approval, deposit.—F. H. Pledger, Ely, Cambs. [0941]

QUARTER-PLATE Lancaster Roll Film Camera, Aldis lens, rack and pinion focussing, covered morocco leather, leather bag; lot cost £3/18, new last month, sacrifice £2/18; approval, deposit.—Woods, 64, St. Paul's Rd., Bow. [0942]

ENSIGN 2½×4½ Box Camera, 7/6; Briton daylight enlarger, quarter to whole-plate, 5/6; both as new.—H. Eastwick, Cheddle, Cheshire. [0944]

BUSCH Bis-Telar, 1/9, in quarter-plate Unicam, 9in. focus; list 61/-, sell 28/-;—111, Heaton Rd., Bradford. [0946]

QUARTER-PLATE Collapsible F.P. 1/6 applanat, Helical focussing, 6 slides, leather case, speed card wanting; £2; exchange quarter-plate pocket.—20, Chambers Lane, Willesden Green. [0951]

3½×2½ Lowengard Minimal de Luxe fitted 1/7.7 Rodenstock applanat, in Ibo shutter, 12 slides, and screen, film pack adapter, Griffin's tourist developing tank, 6 printing frames, leather case, all as new; cost nearly £5, take £3.—Elliott, 152, Durham Rd., Wimbledon. [0950]

QUARTER-PLATE Goerz Pocket Tenax, compound shutter, Celor f/4.8 lens, 6 slides, film pack adapter, all in solid leather case, as new; cost £12, sell £8/10.—Knight, Maypole House, Bexley, Kent. [0948]

POSTCARD Stand Camera, by Underwood, aluminium turntable, 2 double slides, T. and I. roller blind shutter, Busch rapid applanat lens, splendid condition; £2.—Knight, Maypole House, Bexley. [0947]

HALF-PLATE Sanderson, anastigmatic lens, Celverex shutter, slides, also Houghton's patent back, in perfect condition, less than half cost; particulars willingly.—725, Ecclesall Rd., Sheffield. [0952]

QUARTER-PLATE Sanderson Regular, f/5.8, Ensign anastigmat, Premo film pack and Houghton's adapters, 3 D.D. slides, all latest models, good condition; cost £10, bargain, £5.—Call after 8 H. 7, The Drive, Oakthorpe Rd., Palmer's Green. [0958]

BUSCH Bis-Telar Lens, No. 3, f/7.7, 16in. focus; cost £5, sell £4.—M. 18, Coral Rd., East Sheen. [0962]

NO. 3 Folding Kodak R.R. lens, with accessories; 35/-;—Hayne, 129, Dartmouth Park Hill, Highgate. [0960]

KILTO No. 6, focussing, 12 sheaths, Beck-Steinheil orthostigmat lens, f/6.3, focus 4¼in.; lens listed £5, new condition, 45/-;—Gammon, 14, Moira Place, Cardiff. [0964]

HALF-PLATE Stand, Beck symmetrical lens, 3 D.D. slides, background, accessories; bargain, 50/-;—Marsh, Heatherton Terrace, Finchley, London. [0966]

5×4 Tropical Sanderson, Ross convertible anastigmat, Sector shutter, 3 brass-bound slides, leather case, finest condition; £5/15.—Box L7,550, Photography and Focus Offices, 20, Tudor St., E.C. [0969]

5×4 N. and G. Square Reflex, Carl Zeiss f/4.5 Tessar lens, latest pattern, new condition, changing box, 12 plates, Mackenzie slide, and 12 envelopes, case, complete, genuine bargain, £29, cost over £40; also quarter-plate Nydia, Homocentric lens, changing box, and case, perfect order, £4/10.—No. L7,554, Photography and Focus Offices, 20, Tudor St., E.C. [0972]

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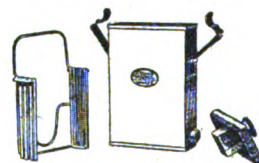
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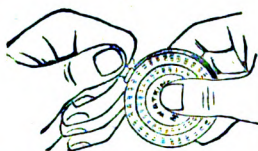


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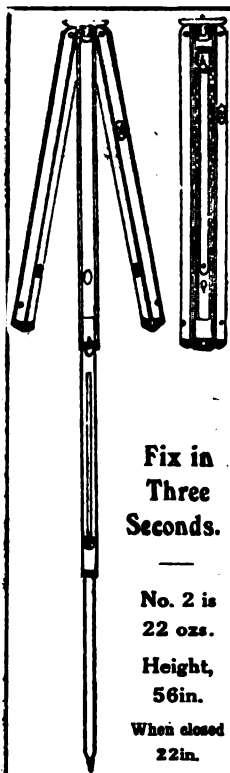
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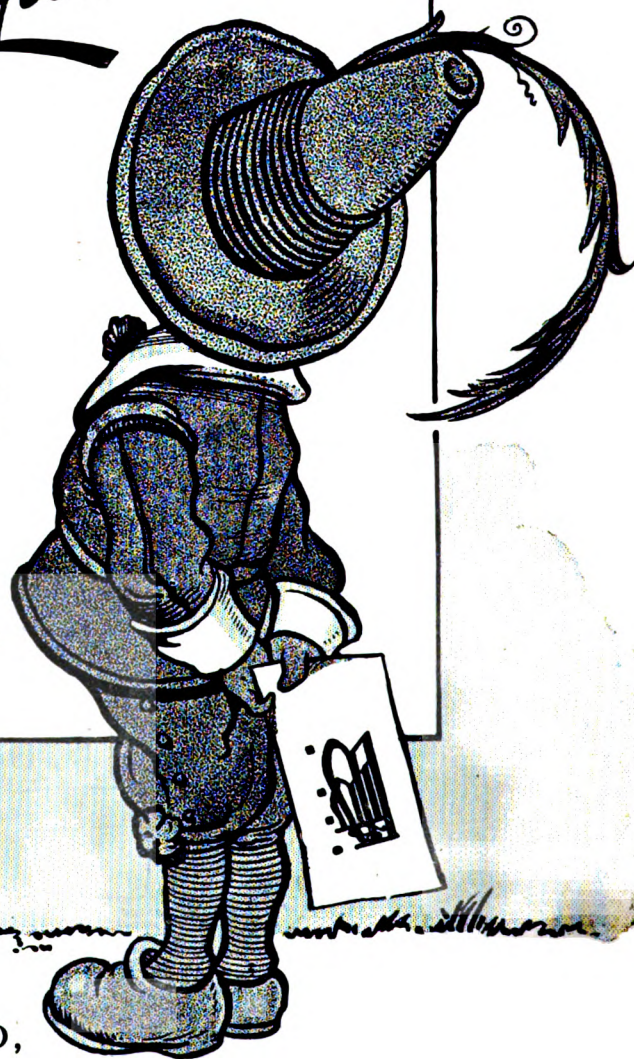
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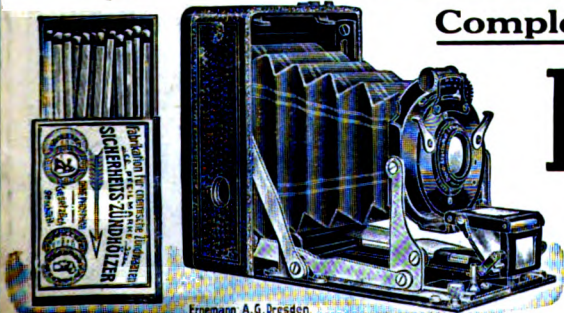
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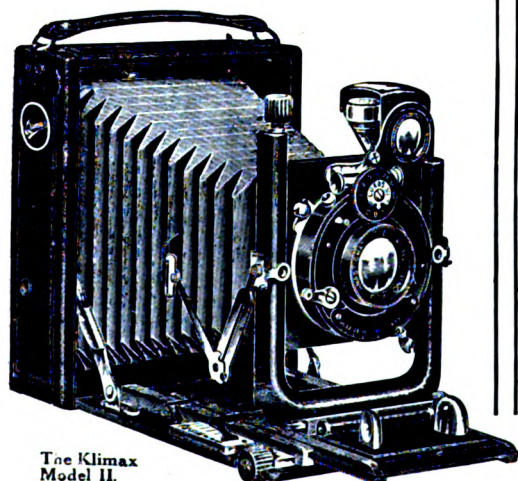
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GAMAGES

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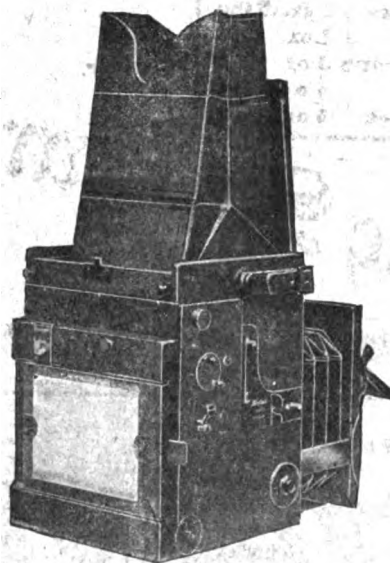


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"SOHO" PRICES:

1-plate or $3\frac{1}{4}$ x $2\frac{1}{4}$, No. 2	£12	0	0
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To obtain a correctly composed picture with the principal planes in focus, you must be able to see the picture right up to the moment of exposure, and that picture must be on the focussing screen.

The Shutter used must work on the focal plane, so that no valuable light rays from the lens are obstructed, and it must be easily and quickly set for any exposure without calculation or without moving supplementary knobs or catches.

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PHOTOGRAPHY AND FOCUS

Edited by R Child Bayley. Published Weekly for Every Camera User.

TUESDAY, AUGUST 6TH, 1912.

VOL. XXXIV. No. 1239.

The Topic of the Week

PHOTOGRAPHY IN AUGUST: the advantages of the season: drawbacks of warm weather work: avoiding troubles due to softening of the gelatine: reticulation and its prevention.

THE great holiday month of the year is also the month in which the practice of amateur photography is at its maximum. It may not be the time of year at which the greatest number of cameras change hands, that is usually a little earlier; but there can be no question that it is the time when most plates and films are sold and used. Curiously enough, it also marks the period when printing materials—even those most associated with winter work—sell very extensively; a dealer a year or two ago telling us that by far the largest sales of gaslight post-cards which he made were in August.

It is due to the holiday season that so much photography is done; but there are other conditions which also favour the camera user. The weather is warm and propitious (at times), the light practically as powerful as it is in June, except late in the day, so that there is plenty of scope for hand camera work. Subjects are plentiful, also; whether they are sought by the sea shore, or amid the picturesque surroundings of the harvest field. Those to whom still life subjects appeal find both flowers

and fruit at their disposal; while the lover of architecture sees his subjects under the most favourable conditions of lighting. On the whole, then, August stands supreme as the camera month.

There is very little to note on the opposite side of the account. The skill of plate and paper manufacturers has been successful in doing away to a very great extent with "blistering" and "frilling," once the bugbears of warm weather photography. These are now rarely met with—at least, in such a bad form as was once common enough—and the photographer who buys materials of standard make, and is content to use them with reasonable care, need not know from personal experience what either fault is like. By avoiding the use of solutions of a strongly alkaline character, by handling the plates by their edges as little as possible,



"OUR BAIRNS."

BY HENRY EVANS.

From the Beginners' Competition just closed.

and by the use of a weak bath of formalin the last thing before putting the prints to dry, the sensitive film can be kept intact throughout, without any trouble, during the hottest weather we are at all likely to have in what is usually the hottest month of the year; and

when subsequently the prints are squeezed, they will be found to come away readily when dry.

Reticulation.

Almost the only hot weather trouble we have heard of recently has been "reticulation," a term applied to the breaking up of the film of a negative or print by a kind of fine network of wrinkles or cracks all over its surface, the boundaries of the marks often following to some extent the details of the picture. Bromide, gaslight, and p.o.p. papers are free from it, as, of course, is platinotype; it is occasionally met with in carbon printing, when the water employed for development is too hot, but is commonest on glass negatives. This fault, for which there is no remedy at all, is caused by incipient decomposition of the gelatine, due to the use of solutions that are too warm, or which contain substances which attack gelatine. Reticulation is sometimes met with in hot weather when a plate is immersed in a strong solution of mercuric chloride to intensify it. A formalin bath is a preventive.

W.D.



EVERY year a lantern slide competition of a very extensive character is held by *Photography and Focus*, as many of our readers know, and the winning slides, together with a selection of the rest, which are purchased for the purpose, are circulated first amongst photographic societies in the United Kingdom, and subsequently amongst the German and Austrian societies. The rules of the competition are very simple, and the classification of the entries one which is easily grasped. Full particulars will be found on page xii. amongst our advertisements this week, and our slide making readers are invited to refer thereto.

Running Water.

The charm of a mountain stream, broken in its course by rocks and boulders, and flowing through a well wooded glen, is to the amateur photographer almost irresistible. Yet of all the landscape subjects which he is likely to encounter, it will be found one of the most difficult. The exposure has got to be very short or the high lights on the water will run into one another, and in place of the beautiful character which it reveals to the eye, the photograph will only present something like cotton wool in appearance. Many of our readers must be familiar with such a result. On the other hand, the most delightful scenery of this sort is generally overhung with trees, deep in shade, and owing to the green colour of the reflected light, even darker to the plate than it seems to the eye. An exposure of anything longer than a tenth of a second is put out of the question by the first consideration, while the other often means that three or four times this is inadequate. All that can be done is to use the

largest aperture of the lens, and the slowest "instantaneous" exposure, so as to effect, if possible, a compromise between the two.

Probably Mere Thoughtlessness.

A professional photographer asks us to point out that it often happens that amateurs, no doubt from sheer thoughtlessness, behave in a way which is hardly fair to those engaged in the work for their living. As an example, he instances the case of a wedding group which the professional is engaged to take. Over this he exercises his skill in the selection of a suitable position, arrangement of the subject, and so on, to say nothing of the actual labour involved. When everything is ready, perhaps the plates have been exposed, an amateur in the party asks the sitters not to move, while he steps forward and makes some exposures on the same subject. It is certainly hardly fair to the worker who is responsible for it; and is not only annoying at the time, but may very likely interfere with the sale of copies on which he is counting for his remuneration. Moreover, a photograph of such a subject is no more entitled to be regarded as the amateur's work than the jungle photographs of lions and tigers where the shutter has been liberated by the beast are the work of the animals themselves. We hope, now that we have pointed out the unfairness of the proceeding, that at least the readers of *Photography and Focus* will avoid anything of the sort in future. In their own interests, also, they cannot recognise too soon and too fully that the making of a successful photograph must begin long before the exposure of the plate, which is merely the first of a series of mechanical operations to give form to the pre-conceived pre-arranged subject.

The Secret of Success.

If we are asked how it comes about that the recognised market for second-hand photographic apparatus and material is the small advertisement section of *Photography and Focus*, we should reply that it is not merely due to the wide circulation of the paper—a point which is too well known for us to labour—but also to the fact that the advertisements are placed *where people look*. It is not that a few are inserted somewhere at the end, which may be read casually by some who may turn those pages; they are a regular and strong feature of the paper, a feature to which its readers turn week by week and scan carefully, a feature for which many copies of the paper are expressly bought. The very number of such advertisements which we print, a number quite unapproached by any other magazine, instead of causing single advertisements to be overlooked, gives them extra publicity by leading more and more people to look through the columns. In fact, it is a case of business bringing business; and just as the shop with a large and varied stock of bargains attracts most trade, so it is recognised more and more that, owing to the stock for sale in our small advertisement section being so numerous and so varied that it allows ample classification, that section is *THE MART par excellence* for those who would buy or sell photographic goods, be those goods costly or low priced.

Don't miss your chance of winning £1000 with your Kodak

The Daily Mail is offering a grand prize of £1000 for twelve snap-shots illustrating the best and jolliest holiday this Summer.

Take a Kodak with you and bring home all your good times in lasting picture form. That's the way to win the Daily Mail prize of £1000 for the best and jolliest holiday.

Stand-cameras, plate-cameras and box-form cameras are at an obvious disadvantage. But take a Folding Pocket Kodak with you and you can catch incident and humour and excitement and laughter on the wing.

"Clearly all the advantages in the Daily Mail Holiday Prize Competition," says the author of *How to win the £1000 Holiday Prize*, "belong to those who use Kodaks and Kodak Films."

Five good Kodaks to choose from:—

Vest Pocket Kodak	30/-
No. 1a Folding Pocket Kodak	50/-
No. 3 Folding Pocket Kodak ("quarter-plate")	£3 12 6
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No. 3a Special Kodak (fitted with Zeiss Tessar lens)	£12 9 6

*Ask any Kodak Dealer for a free copy of
"How to win the £1000 Holiday Prize."*

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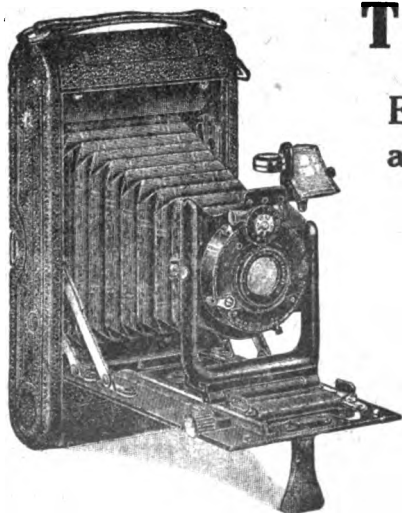
A dainty booklet which explains how easy it is to make perfect prints by the "Enitone way."



T. ILLINGWORTH & CO., Ltd., The Photo Works, Willesden Junction, LONDON, N.W.

A Roll-film Camera with a Good Lens.

THE BUSCH "NEOSTAR."



Embodying the same exquisite workmanship and critical finish of BUSCH LENSES.

Fitted with all necessary adjustments; brilliant finder, spirit level, infinity catch, etc. The back is provided with an attachment for use of glass plates.

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Shutter : : : : : £6 2 6

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K.C.

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—Burns.*

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

I HEARD someone remark, the other day, "How on earth does this Bandit fellow think of 'enough things to say about his pictures every week?'" The speaker—the incident occurred at a photographic society which shall be nameless—was unaware of my identity, of course; and I was therefore able to enter into an agreeable argument with him and take the line that, so far from finding difficulty in devising criticisms, the Bandit probably found difficulty in refraining from the criticisms which he might have made.

There are such countless comments which might be uttered, in regard to almost any print which is worth any comment whatsoever! I take a nice bright seaside snap like "The Pathway over the Cliffs," for instance, and really I do not know what to say about it—not because there is so little to say, but because there is so much.

I should like to write a couple of pages about the omission of the sky, its influence on composition, and its effect on perspective. I should demand several columns for the thorough threshing-out of the pros and cons of "sparkle" as an aid to the delineation of sunshine, and the value of a side-on

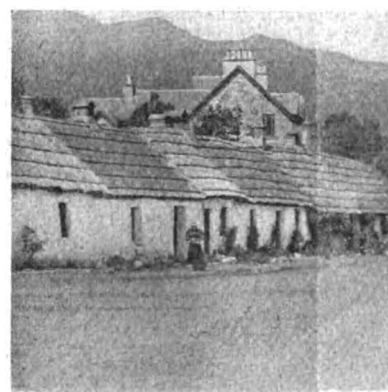
lighting as compared with a front lighting or a behind-the-camera lighting. I should want to talk for at least an hour on the effects of slope in the main lines of the picture; on appropriateness of figures in landscape; on sharp-all-over focus; and on improvements which could have been made in printing.

In the end I should have written not only a ponderous textbook on art in photography (with an appendix on the utter emptiness of any photography *without* art) but, doubtless, a whole encyclopædia on the use of the camera in general, with oceans of formulæ, thousands of diagrams and illustrations, and a free bookcase on ball-bearing castors for every subscriber willing to pay five shillings down for the first twenty volumes.

And naturally, long before this Herculean task was concluded, I should not only have been discharged from the post of Bandit, but "The Pathway over the Cliffs," which inspired my labours, would have faded by reason of its author's (probable) affection for combined toning and fixing baths.

Joking apart, I should like my readers to understand that, when I

criticise a picture I do not say all that is to be said. "The Pathway," for example, I shall consider only from one point of view. It seems to me to illustrate a very common fault—the inclusion of details which do not matter:



*Old Thatched Cottages, Callander.
By Donald N. Garrou.*

not unpleasing details, maybe, but details which, so to speak, have to be paid for, inasmuch as they spoil the parts which *do* matter.

One's eye is caught and held by that rustic bridge. Yet by forcibly diverting one's attention further to the right one perceives that the path is quite a pleasant and natural-looking one.

Now that footpath, by itself, would surely have sufficed. As far as the title is concerned, it certainly would have sufficed, without any bridge. And the truth is that the bridge is a stupid, fussy, blatant affair, while the path and the cliffs and the glimpse of sea behind them are not stupid, or fussy, or blatant, but extremely pretty.

A bridge, it may be argued, makes a climax, and is placed at the strongest angle of the composition for that reason. But a stretch of path without the bridge could have had its spot of climax in the shape of the figure. I am always timid about the introduction of figures into landscapes; but I can well imagine this girl, walking along the cliff path or gazing out to sea, entirely successful and decidedly



The Pathway over the Cliffs.

By Miss Florence J. Spencer.

charming. But the addition of the bridge somehow makes the whole thing ordinary, even, in a remote sense, slightly vulgar.

And as I have hinted, the remainder of the picture pays for this: it suffers by the introduction of a detail—the bridge—which need not have been introduced, and which only the guide-book illustrator, or the enterprising picture-postcard maker, would have thought it absolutely necessary to introduce. (For these people, perhaps not so very unreasonably, believe in their "views" being recognisable—a virtue to which the ordinary amateur pictorialist need pay but scant attention.)

The picture, I say, suffers: the sea loses a little of its dignity—it is merely the "attraction" to some popular resort: the path, instead of being a track for human passage, is a strolling-place for the sort of people who need rustic bridges to cross gulleys. And so on. The whole theme is dragged down from the level of a possible picture to that of little more than a very ordinary piece of uninspired unimaginative topography.

One is apt to see too much of that sort of thing done on holiday. Taking "Old Thatched Cottages, Callander," as our second specimen, we find much the same species of blemish, masquerading under a slightly different disguise. Here again there is the inclusion of the needless detail: here again there is the taint of the local picture-postcard.

The needless detail is the modern house sprouting from the thatch; and I suspect that this has been included for the sake of yet another, if less objectionable, needless detail—the mountain ridge.

Is it not plain that these cottages look quite depressingly dull? Why? Chiefly, I maintain, by reason of the ugliness cast over them by the house beyond. If we boldly trimmed off that house altogether, right down to the line of the thatch margin, and then took off a good deal of foreground, which it is evident could very well be spared, the long narrow print which would result would be ever so much more romantic, suggestive, and in its way altogether delightful.

Better still, the photographer, instead of trying to take a whole row of these thatched cottages—apparently on the theory that the larger the number of interesting samples of the antique you can get into a picture, the more



By C. H. Withers.

beautiful will that picture proportionately be—should have approached close to one of the cottages, and contrived his composition so that a cottage door (with perhaps an old woman inhabitant peeping out of it) and a window and a stretch of the thatched roof were large on the plate and quite hid the building beyond. He has included details which do not matter—that is his fault; and the details which do not matter have vitiated the significance of those which do.



Roses.

By F. Lewis.

A print with no title, representing a woodland scene with a small figure seated on a log, looks like another case in point. Unguided by an explanatory title, I am at a loss to explain the figure, beyond a surmise that she may be harkening to the song of the birds—or waiting for the photographer to say "That'll do." Nevertheless I will grant that the figure has some obvious purpose—it is carefully placed and makes a dot of interest at the very point where such a dot is demanded.

So far good. This worker has shown gumption—he has included a detail which *does* matter in the balance of the composition. But does it matter otherwise? And if the answer to this question is, as I think it must be, that it does not, are we to admit that any detail should be included in a picture solely because it is required for balance, and in spite of the fact that it is in itself meaningless?

I do not think so. This figure only justifies itself if this print stands for a bit of practice in composition—if this print, in short, is not a finished product but a "study."

Now, I think that it is clear that omitting the figure, there was nothing left here of which to make a finished picture. With a different standpoint, perhaps closer to the trees, the photographer could have made any number of woodland pictures—figureless. The figure is, as we here see it, only a distraction, subtly spoiling the whole sentiment of the glade by arousing both curiosity as to her meaning and scepticism as to the said glade's loneliness.

There is only room left this week for one last example, and that one which can only be lightly touched upon: "Roses." It gives us another side of the same subject. What, here, is the detail which spoils?

It is the background, or rather the wrinkles in it. Such a background should be, as it were, invisible—it should be an area of nothingness. Wrinkles make it into an area of somethingness; and in a flash we picture the photographer and the camera and the arranging of the whole thing; and lo, the roses are but objects being photographed, not blossoms whose beauty we can enjoy for its own sake.

A Self-toning Note.

It is well known that self-toning papers which give purple tones are apt to yield yellowish whites and half-tones in warm weather, when the temperature of the baths may be above 65° Fahr. Messrs. Griffin, writing us recently, observe that "we have made a number of experiments with a view to prevent this trouble, and have hit upon a very simple one—the addition of a small quantity of common salt to the fixing bath, a satisfactory proportion being one ounce of salt to ten ounces of solution. It is only necessary to add salt with the 'Mauve Label' Goldona; the 'Green Label' Goldona does not require it.



"Ensign" Roll Films.

If there is one point on which "Ensign" Films can claim pre-eminence, it is in the perfect quality of the prints yielded. After all, the print is the final court of appeal, and to always be sure of getting really fine prints, it is worth while to insist on the best film.

The absolute certainty of the "Ensign" Film is quite understandable, when the careful mode of manufacture is considered. The factory of Messrs. Austin Edwards, Ltd., is devoted **ENTIRELY** to the manufacture of sensitized film, and specialization has been carried to such a pitch, that for a spool to be sent from the factory otherwise than in a perfect condition is practically impossible. This extreme care accounts for the unvarying quality of the "Ensign" Film, and the certainty of good results from every reasonable exposure.

All amateurs should try "Ensigns." Every feature which a film should have to ensure satisfying work will be found in "Ensigns"—wide latitude, great rapidity, correct rendering of colour values, and reliability.

The "Ensign" Film is an all-round film, a British-made film, the best film. Try them on your August holidays. You can get a spool from any good Photographic Dealer.



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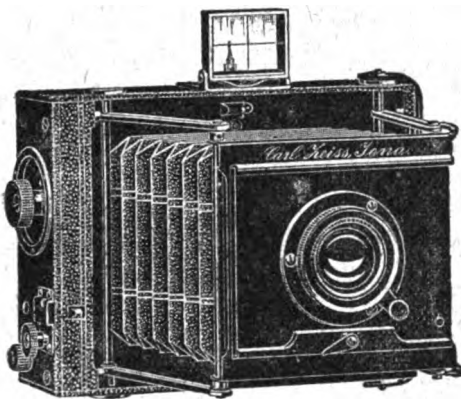
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A NEW PALMOS CAMERA

In response to repeatedly expressed wishes of many of our photographic friends, we have now introduced the WELL-KNOWN PALMOS CAMERA in 10 by 15 c/m (approx. 6 by 4in. size).

This size has already attained great popularity among postcard workers; mainly because the WHOLE OF THE POSTCARD CAN BE UTILIZED AND MASKING IS UNNECESSARY.



FOR PRESS WORK, too, the new size offers great advantages. It gives pictures NEARLY HALF-PLATE SIZE and yet effects considerable reduction in the bulk of the outfit.

In general construction the 10 by 15 PALMOS is identical with the other sizes; it has the focal-plane shutter that for EFFICIENCY and RELIABILITY has made the PALMOS Camera famous.

The 10 by 15 PALMOS is fitted with the ZEISS "TESSAR" F/4.5 LENS of 6 $\frac{1}{2}$ in. focus, and the fact that this lens is used by the STAFF PHOTOGRAPHERS OF ALL THE LEADING JOURNALS and PRESS AGENCIES renders further comment superfluous.

A NEW and NOVEL method of attaching the dark slides, etc., is adopted which greatly facilitates RAPID CHANGING and will be found a great convenience in use.

PRICE COMPLETE WITH 3 D.D. SLIDES AND CASE .. £20 1 0
FILM PACK ADAPTER 1 6 6

The 10 by 15 PALMOS may be obtained through ANY PHOTOGRAPHIC DEALER. Full particulars will be sent by

CARL ZEISS (LONDON), LTD., 13-14, GREAT CASTLE STREET,
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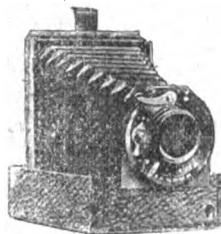
THE PLATINOTYPE CO.,
22, BLOOMSBURY STREET, LONDON, W.C.

The Gleaner Folding Pocket Camera of the Akla Co.

IT is a sign of the way in which the great demand for photographic apparatus for amateurs has succeeded in lowering the price at which such things can be produced, that it is now possible to purchase for twelve shillings and sixpence a folding pocket camera complete with lens, "time," "bulb" and instantaneous shutter, iris diaphragm, view finder, dark slide, focussing screen and scale.

This is what can be done in the case of the Gleaner folding pocket camera of the Akla Co., of Sale, Cheshire, of which a specimen has just been sent to us by the makers for review. The camera is constructed of metal, covered with imitation black

leather, and is shown open, ready for use, in the illustration herewith. It differs in design from any other folding camera, the back part being pivoted on the base, and held in position when opened up for use, by means of a spring. To close the camera again the spring is pressed down on to the baseboard, when the back of the camera is at once free to fold over. The front board carrying the lens and shutter is



loose, and has an opening at the foot of the front, by means of which it can be slipped over the vertical front piece of the baseboard and held upright by it, as is seen in the illustration. The camera is then ready for use.

The finder lens indicates the position of the finder; in the opposite corner is the focussing scale, that part of the baseboard which carries the front sliding in and out for the purpose of focussing.

It is certainly wonderful that such an instrument, which takes plates $3\frac{1}{2} \times 2\frac{1}{2}$, can be produced at the price; the iris diaphragm and shutter alone one would expect to cost a good deal more.

The Marlborough Plate-developing Tank of the Service Company.

THE Service Co., Ltd., of 292 and 293, High Holborn, London, W.C., has sent us for review a specimen of a new plate-developing tank which it has just put upon the market at the very moderate price of 3s. 6d., so that, on the score of expense, at any rate, there is no reason why any photographer should not make use of tank development in the production of his negatives. Nor, in this case, has efficiency been sacrificed in the pursuit of cheapness. The tank is well designed, substantially made, and in every way suitable for the work which it is called upon to perform.

The new tank is made throughout of white metal, and is fitted with a lid, which makes a water-tight connection with the body by means of a washer of soft sheet rubber and two spring fastenings. In the lid is a light-trapped inlet, fitted with a screw cap, by means of which the developer can be

introduced into the vessel. Attached to the lid also is a projecting bracket of metal, which, when the lid is in place, just touches the tops of the plates and so prevents them from shaking about as the tank is reversed. The plate rack holds six quarter-plates in pairs, back to back, and is strongly made. At the bottom of the tank there is an outlet, also light-trapped and closed with a screw-down cap, for drawing off the developer after use.

There can be no doubt that the intelligent use for developing of such a piece of apparatus as this, in place of open dishes, in which the plates are exposed alike to risks of light fog, of fingering, and of under or over-development, would lead to a greatly improved average of results, and many of our readers will welcome the advent of an efficient developing tank at an exceptionally reasonable price.

The Agfa Handbook for 1912.

ONE of the most effective methods of advertising, and one of the most useful enterprises from the consumer's point of view, is the publication and distribution of such a little handbook as is issued each year by Messrs. Chas. Zimmermann and Co., of 13, Bartlett's Buildings, Holborn Circus, London, E.C., on behalf of the well known "Agfa" firm, whose agents they are.

This book, which ought to be in the hands of every photographer, can be obtained free from any dealer for the asking, or, if there is any difficulty in getting it in that way, a note to Messrs. Zimmermann at the above address, enclosing a penny stamp for postage, will bring a copy.

A feature of the book is the reprinting of the series of articles on the Agfa products which appeared last winter in *Photography and Focus*. In addition to these, there are a large number of formulæ, tables, and working instructions of great value to every user of the company's materials. As the list of these includes, besides the ever-popular Rodinal, such valuable reagents as amidol, metol, glycin, hydrokinone, pyro and ortol, as well as the various fixing salts, combined baths, intensifiers, reducers, and flash-light preparations, together with plates and cut films, it will be seen that there is no photographer to whom this book is not likely to prove of great service.

Drying Negatives Quickly.

WE have received a letter on this topic from Mr. A. O. Donald, of Queen's Park, London, W., in which, after mentioning that he dried several negatives by means of the strong solution of potassium carbonate, as recommended by MM. Lumière and Seyewetz, he states:

"On two separate occasions has the film commenced to peel off the glass after being in the solution only three minutes. Again, last week I had occasion to dry an important negative in this manner, and, after taking a print off it, I thought I would rewet it and dry it in the usual way. You can guess my mortification when I took out of the washing tank a clean glass. I found the film rolled up at the bottom of the tank.

"I have not, however, found the negatives blister, as stated by your correspondent last week."

It seems as if different makes of plate behave very differently with the carbonate solution.

A CAMERA CATALOGUE of a comprehensive kind has just been issued by Messrs. Jonathan Fallowfield, of 146, Charing Cross Road, London, W.C. It deals with no fewer than eighty-eight different patterns, consists of nearly two hundred fully illustrated pages, and will be sent post free to any of our readers who are thinking of investing in a new outfit. It should certainly be sent for forthwith.

The Week's Meetings.

MONDAY, AUGUST 5TH.

N. Middlesex P.S. Cobham and River Mole.

TUESDAY, AUGUST 6TH.

Nelson P.S. Pictorial Composition. A. Plunkett.
Boote P.S. Question Evening.
Stalybridge P.S. Platinotype Demonstration. Frank Hilton.
Partick C.C. Cruise per "Lady Rowena."
Hull P.S. General Meeting.

WEDNESDAY, AUGUST 7TH.

Cwmaman A.P.S. How to Compose a Picture. J. Williams.
Rochdale A.P.S. Tips for Holidays. T. Egges.
N. Middlesex P.S. Slide and Print Competitions.

THURSDAY, AUGUST 8TH.

Spenn Valley L. and S.S. Monthly Meeting.

SATURDAY, AUGUST 10TH.

Dennistoun A.P.A. Glasgow Harbour.
Boote P.S. Fiddler's Ferry.
St. George (Glasgow) C.C.C. Eaglesham.
St. Rollox C.C.C. Crookston Castle.
Stalybridge P.S. Chew Valley.
Sheffield P.S. Maltby Common.
Rochdale A.P.S. Brotherton.
Hull P.S. Goathland.
Crosby A.P.A. Liverpool Docks.
Hackney P.S. Cuffley.

MONDAY, AUGUST 12TH.

Leeds C.C. Judging Child Picture Competition.
Southampton C.C. An Ideal Camera Club. C. M. Coops.
Glasgow and W. of S.A.P.A. Canal.

"IDEAS" for July 17th has a whole page devoted to the making of photographic materials at the Rajar Works, at Moberley, appropriately entitled "Shedding Light on a Very Dark Business."

Questions & Replies

Advice or help given on any technical point. For rules see below.

A.J.P.U. (Swanage).—No. 1.

TIM (Shrewsbury).—They have no commercial value at all.

THO. (Melbourne, Australia).—The two are identical in every respect except the name plate. In the circumstances, O is to be preferred.

DOUBTFUL (Greenock).—There is no reason to suppose that they will be any less permanent than if the hardening bath had been omitted.

ENAMEL (Perns).—If the prints are not visibly affected at the time by the enamel it is not in the least likely to bring on any change subsequently.

W.B.W. (Wood Green).—A piece of celluloid, such as an old film negative, will be found to answer as well as anything. There is no need to remove the film.

METER (Pontefract).—It is possible that the paper has altered in some way and no longer gives a reliable indication of the strength of the light. It would be best to obtain a fresh supply.

E. THORNE (Dumfries).—We should not expect to find one lot either more or less permanent than the other, although it is claimed for gold-toning that it increases the chance of permanence.

SEWEX (Scarborough).—The simplest way would seem to be to immerse the unused platinum paper in a solution of potassium oxalate, just as if it were to be developed, and to use that in the way described.

LIEUT. NOEL (Kyrabad).—We do not think that you will find the film pack very suitable for such work; were we in your case, we should certainly use plates. The pack is very useful in many cases, but this is one in which plates certainly have the advantage.

REFLECTIONS (Petersfield).—The best blacking for sheaths is the oxidation treatment which the makers give them, but the amateur does not usually succeed with this. Quite as effective a blacking is furnished by one coat of matt black varnish, which can be obtained from any photographic dealer.

T. F. BROWN (Newthorpe).—Your print has been sent back. Such a colour is obtainable when the exposure has been full and the paper is developed by a strong developer containing a good deal of bromide. We expect that either intentionally or accidentally your developer contained a considerable quantity.

ENLARGER (Norwich).—“Photographic Enlarging,” by E. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d., was written expressly to help workers in your position starting to make enlargements. If you get it and read it carefully we shall be pleased to help you in reply to any specific question, but we cannot give extracts from it in this column.

J.A.N. (Brighouse).—You might try exposing the top plate upon some unimportant subject. If this is free from fox, the others are almost sure to be—even if it is not, the next may be, as it will have been protected to some extent by the first. It is a good plan, whenever a box of plates has been opened and part only of its contents removed, to fasten it up again with a strip of gummed paper, writing on it the nature of the contents and date.

W. T. H. TIMBLELL (Preston).—Your letter has been handed to our publishers. If the issues are out of print, as is very likely, we can only suggest that you should advertise for them.

DIORY (Newcastle-on-Tyne).—The figures are never very reliable. Even if they were correct when the shutter left the makers, they would probably very soon become wrong with use. Your best plan will be to find out what they represent, and make a note of it for future guidance. As a matter of fact, very few hand camera users have a correct notion of the actual exposures which they are giving.

INTERESTED (Barnes).—We are making a note of the two points mentioned in your letter, and are much obliged to you for drawing our attention to them. Methods of toning blue prints to black are not very satisfactory at any time. Brown in “Ferric and Heliographic Processes” gives the following: Thirty grains of borax are dissolved in an ounce of water and sulphuric acid added drop by drop until the solution reddens litmus paper. Ten per cent. ammonia is then added cautiously until the liquid has a very faint alkaline reaction. Four grains of powdered catechu are added, the mixture is well shaken, filtered, and is ready for use. The washed print is placed in it until it has the desired colour.

C.T. (Stockport).—There is no rule on the subject—one must be guided by taste.

J.T. (Burnley).—The makers of the camera will no doubt be glad to supply you with the extra sheaths.

INQUISITIVE (Catford).—The Catford and Forest Hill Photographic Society will no doubt suit you. The honorary secretary is Mr. W. T. Browne, 169, Woolstone Road, Forest Hill.

I.R. (Grantham).—Many thanks for the suggestions, which we will bear in mind. The title page and index have been sent on.

ELOS (Ashton-under-Lyne).—The order is 3, 4, 2, 1. The last is good value at its price, but hardly comes into the same category as the others.

ORTHO (King's Lynn).—Kodak film is orthochromatic, but is not red sensitive. Light filters suitable for use with it can be obtained from the Kodak Co.

J. FLYNN (Rotherham).—We have not got the address, but we have no doubt that Fallowfields, of 146, Charing Cross Road, London, W.C., will be pleased to quote you.

N. EDWARDS (Cardiff).—The stops are numbered on the U.S. system. No. 4 is f/8, No. 8 f/11, and No. 16 f/16. The numbers, as you see, indicate relative exposures.

F.P.K. (Crewe).—The marks are due to light getting to the film past the edges of the spool. It is very important not to let the spool unroll, however slightly, in loading or unloading the camera.

CITY (Cannon Street).—You are not likely to be able to reduce the exposure to less than a minute or two under the most favourable conditions possible, so that it would be best surely to adopt some other means of getting the result you desire.

THOS. GREEN (Acton).—No one can answer such a question without actually trying the experiment, and this is what you will have to do if you mean to find out. The recent “Lessons for Beginners” should give you the needful data on which to work.

THE REVEREND J. STEPHAN, O.S.B. (Buckfast).—Our publishers will be pleased to supply you with a title page and index for the volume free of charge. If it has to be sent by post a label bearing a penny stamp should be forwarded, so that it can be sent rolled.

J. H. EVANS (Gloucester).—If there were a great deal to be done no doubt it would be best to get “process plates” or something similar, but for a single subject you would doubtless find yourself more successful when using the plates to which you are accustomed. Give a full exposure and full development.

BLUE PRINT (Weston-super-Mare).—If the water is alkaline, as hard water is likely to be, it may reduce the print if allowed to act too long; doubtless this is what has happened with you. It will be best to stop the washing as soon as the whites are white enough. A trace of citric or of oxalic acid added to the wash water will stop the reduction, but is not a necessity.

E.C.D. (Highgate).—There is no reliable process by which poor, under-exposed bromide prints and enlargements can be improved, giving a certain black tint. Mercurial intensification is unreliable, it is very prone to stains, and yields a brown black rather than a pure black. The best thing to do, and much the cheapest, is to be guided by them to the correct exposure, and then to throw them away.

GYMNAST (Birmingham).—The “Agfa” Co. (Agents Messrs. C. Zimmermann and Co., 13, Bartlett's Buildings, Holborn Circus, London, E.C.) supply flash powder and also tables showing the quantities necessary in different circumstances. We should advise you to get these and to be guided by them, always remembering, however, that the quantities can only be approximate, and in any case of doubt it is best to be on the safe side and use more rather than less.

R. SMITH (Southsea).—The fact that some negatives can be placed in hot water without injury is well-known, but it does not follow that this treatment can be applied to all negatives. The great majority would be instantly ruined. The difference is doubtless due to the extent to which different plate makers think it advisable to harden the film. Some developers also have a tanning action upon gelatine. It would not be advisable to have all plates as hard as this, as, generally speaking, the film should not be hardened more than is required by the climatic and other conditions under which it is likely to be used.

J.W.H. (Golden Square).—Valentine and Sons, Ltd., 154, Perth Road, Dundee.

SHUTTER (Bath).—We can only suppose that the spring is broken. It would be best to return it to the makers for repair.

BRITTANY (Sheffield).—You need not fear the slightest trouble, as you would have known if you had been a regular reader of the paper.

G. HUNT (Glasgow).—The “special rapid” plates are what we should recommend. They are quite fast enough for all ordinary purposes.

S.S. (Reading).—The formula seems all right. It can be used with an equal quantity of water, or more if you find that it works more quickly than you desire.

TRAY (Worcester).—The prints can be made on cards, or on anything else you like, provided they comply with the very few rules which we printed a fortnight ago. There are no others.

NOVICE (Hereford).—The exposure seems to have been correct, but the plate was very much overdeveloped. For portrait work, much less development is needed than for landscapes, the negatives should be quite thin.

BEGINNER (Melrose).—It is due to the camera having been pointed upwards. For architectural work it is best always to make sure that it is level. Levels are fitted for this purpose, but are generally neither large enough nor sensitive enough to be of very much use.

NOVICE (Ince).—It is due to the gelatine beginning to decompose. The last bath after the washing should be of formaline one part, water ten parts, for three minutes. The prints are then dried and afterwards rewetted and squeezed. There will then be no trouble with sticking.

R.F.G. (Morecambe).—If the mercuric chloride is put into a bottle and shaken up with some water it will soon dissolve. As long as there is some left undissolved at the bottom, or the bottle you can treat the liquid as a saturated solution, adding more water from time to time as may be wanted.

PUZZLED (Hither Green).—We are as puzzled as you are to say exactly what it is that has caused the stains; it is clearly something that has reached the prints since they were finished off, but what we cannot say. There is nothing that we can suggest that would be in the least likely to remove them; it would certainly be best to set to work to make fresh ones.

LAMP (Wolverhampton).—The “popping” is due to the reservoir getting hot and volatilising the oil, and if you are sure that the ventilation holes are not blocked in any way, and that the lamp is quite clean, it is clear that it is badly designed and useless, if not actually dangerous. A good lamp, with a sufficient current of air through it, should not act in this way, however long it is kept burning.

LUX (Seacombe).—It is very doubtful whether your motor lamp will be of any service. Any ordinary lens that will cover a quarter-plate will do to enlarge from that size up to any dimension. A 5in. single lens, or, better, an “R.R.” or, still better, an anastigmat, might be used. It would be well to read “Photographic Enlarging,” by E. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d., before actually putting the work in hand.

TOKER (Northampton).—Your question is a very common one, and is based on a widespread misunderstanding. You may be perfectly sure that the formula recommended by the makers is quite as good as, if not better than, any other. They are in a position to command the highest expert knowledge, and they have, of course, every inducement to tell their customers how to make the best of their products. The secrets to which you refer are no doubt the knowledge of how far to carry printing and toning and how to make suitable negatives, and the sooner you can learn these, and the more completely you can banish all idea that it is a question of some private formula, the sooner will you be able to do likewise.

A number of replies are held over until next week.

Regulations.

(1.) Envelopes must be marked “Query,” and the “Enquiry Coupon” found elsewhere must be enclosed.

(2.) The full name and address, in addition to a *nom de plume*, must be given.

(3.) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4.) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only “Urgent Apparatus” queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

Barnet Plates

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HOLIDAY SNAP-SHOTS

Every Amateur Photographer, including Competitors for the Daily Mail £1,000, should enter the BARNET HANDBOOK PLATE AND ROLL FILM

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BARNET RED DIAMOND.

Speed 275 H. & D., the right speed for general hand camera work during summer. Strongly recommended.

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Speed 350 H. & D. Although exceedingly rapid it retains all the good qualities so marked in Barnet Plates.

BARNET ORTHO.

Speed 225 H. & D. An ideal hand-camera plate for landscape work.

SELF SCREEN ORTHO.

The Screen is incorporated in the emulsion, and washes out in development—no halation—high speed.

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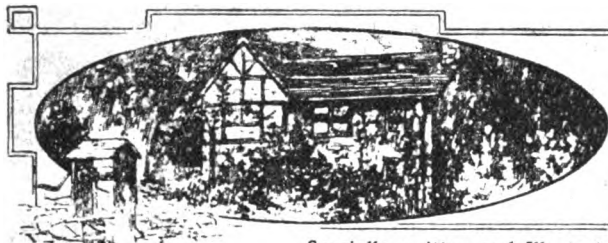
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SLIDES TO BE PURCHASED.**

CLASSES.

- A. Landscape with Figures (including seascape, etc.)**
- B. Landscape without Figures (including seascape, etc.)**
- C. Architecture.**
- D. Portraits and Figure Subjects.**
- E. Still Life.**
- F. Scientific Subjects.**

RULES.

- 1.—All classes are open to amateur and professional without any restrictions. All slides must measure $3\frac{1}{4}$ in. by $3\frac{1}{4}$ in., and must be properly "spotted" for showing in the lantern.
- 2.—One silver plaque, one bronze plaque, one bronze medal, and four certificates, are offered in each class.
- 3.—All slides which have any award will become the property of *Photography and Focus*, and will be sent round amongst the societies and other such associations as apply for the loan of them. Any other slides may be selected by us for circulation in this manner, and will be paid for at the rate of half-a-crown each.
- 4.—Competitors may send any number of slides in any class, and may be recorded as winning any number of awards, but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, one bronze medal, and one certificate, on which all his awards will be recorded.
- 5.—Every slide must bear the competitor's name, its title, and its class. With the slides must be sent an envelope containing the name and the full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which each is entered, together with a stamped and addressed label (not loose stamps) if the slides are to be returned (if unsuccessful). But in no circumstances can the editor or the publishers accept any responsibility for slides sent in for competition or for their return, nor can slides be returned which are not accompanied by the stamps as above.
- 6.—The last day for receiving is Wednesday, October 16th. The slides must be addressed "Slide Competition, the Editor, *Photography and Focus*, 20, Tudor Street, London, E.C., and all carriage charges prepaid.
- 7.—Not more than one slide from a negative can be admitted, nor may any slide compete which has before won an award.



SUBJECTS AND THEIR TREATMENT

Specially written and illustrated for "Photography and Focus" by "Will o' the Wisp."

THE first of these prints shows the sort of result that most hand camera users have probably obtained when photographing an object at close quarters. It is inevitable in the case of those who are using what is known as a "fixed focus" camera, and who attempt a portrait on a large scale, unless they use a supplementary lens or "portrait magnifier." The fact that the figure looked quite sharp in the finder has helped to lead them into error. The same unfortunate result may occur even with a focussing camera, if the indicator has been set to the wrong point on the scale.

A "fixed focus" camera is one in which the lens is immovably placed at such a distance from the plate that all objects at and beyond a certain distance are reasonably sharp.

Satisfactory photographs, as far as definition is concerned, can be taken with such a camera so long as care is taken not to include any prominent object at a nearer distance than the lens can render it sharply. By stopping down the lens this particular distance is brought nearer and nearer to the camera.

Not only does this distance vary according to the stop used, but also according to the focal length of the lens. The shorter the focal length the nearer to the lens is the point at and beyond which good definition will be secured.

Those who know the focal length of a lens may get some information from that by simple calculation. They must multiply the length (in inches) by itself and then by 100, and then divide by the F number of the stop. Half this number is the distance in inches at which the nearest object may be to be sharp. For example, with a four inch lens at $f/8$, we get $(4 \times 4 \times 100)$ divided by eight and then halved. This gives 100 inches, or 8ft. 4in. Therefore, a head taken at, say, 6ft. distance would be blurred like the figure in the first print. With a 6in. lens at the same aperture anything nearer than about 18ft. would be unsharp.

The first print was taken with a 10in. lens at $f/8$. The distant trees are sharp, but the figure is hopelessly blurred, as it was much closer to the camera than the nearest permissible distance of 26ft.

In the second print the lens was focussed on the figure itself, by racking out the camera. The distant trees are now very much blurred, but this, in the circumstances, is an advantage. The figure is the important part of the subject. Had the lens been of shorter focal length, or had a smaller stop been used, the background would have been less blurred, while the sharpness of the figure could have been retained or even improved.

All this has a very important bearing on practical work. In many subjects the best effect can only be obtained by having some parts of the picture sharp, while others are more or less diffused. In the vast majority of cases it is the nearer objects that should be the sharpest. This is in accordance with what we actually see. The eye naturally resents bad definition in near objects while more distant ones are bitingly sharp. It will be seen that the longer the focal length of the lens and the larger the aperture used, the more we can differentiate the definition at varying distances.

With a fixed focus lens we must avoid objects altogether if they are too near. With an adjustable lens we can focus

on nearer objects and so throw more distant ones out of focus. It is most important that all this should be studied and understood. Many who have been used to a short focus lens and a small aperture are completely non-plussed when they use a longer focus lens with a larger aperture. They fail to understand the additional power they then have of producing certain effects. In some cases critical definition in every part of a photograph is essential, in other cases it is



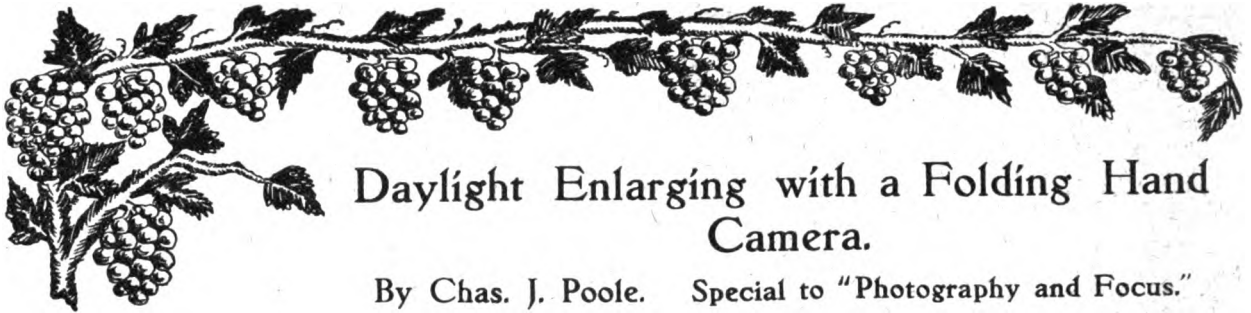
fatal to the best result. Hence the vital necessity of understanding the facts and principles to which reference has been thus briefly made.

Mounting Prints Behind Glass.

IT is in accordance with what has been called "the natural cussedness of inanimate objects" that when p.o.p. prints are squeezed to plate glass with a view to strip them when dry and so obtain a high gloss, the prints very frequently decline to leave the glass at all, whereas if we were to squeegee them to the glass with the idea of leaving them there permanently, viewing them through it, they are sure on drying to strip partially or wholly, and so neutralise our efforts.

It is a very good method of displaying a silver print to mount it on glass, and the operation is not at all a difficult one. The print, after fixing and washing, should be hardened in formalin in the usual way, and dried. Fifty grains of gelatine should be allowed to soak in cold water till quite soft and then be melted by heat. Boiling water should be added to make a total bulk of half a pint, and the liquid must be strained through a couple of folds of cambric into a dish, previously warmed with hot water.

Into this dish the piece of glass, after thorough cleaning, is placed, and the print after soaking for a minute or two in cold water is immersed in the warm gelatine solution face downwards, adjusted on the glass, and the two are removed together. The print is lightly squeegeed into contact, taking care to expel any air bells, and is put away to get dry. When dry, the front of the glass is cleaned and the picture mounted in any way that is fancied.—W. MAINWARING.



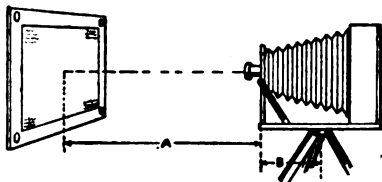
Daylight Enlarging with a Folding Hand Camera.

By Chas. J. Poole. Special to "Photography and Focus."

A HAND camera of the folding type can easily be fitted with an arrangement by which it can be made a fixed focus daylight enlarger, the actual cost of the apparatus for doing so not being more than about a shilling.

The first thing to be done is to decide upon the size the enlargements are to possess. This can be settled entirely by the wishes of the maker; as the lens on the camera, which was used to take the original negatives, will do for enlarging those negatives up to any size that may be wished. We will suppose that the enlargements are to be whole plate size; then a sheet of white paper, a little larger than whole plate, being taken, we draw upon it a rectangular figure, $8\frac{1}{2} \times 6\frac{1}{2}$ in. using a good, bold black-lead pencil, giving a plain but not a thick line. In the corners of this figure, we write a few letters, as an aid to focussing.

The paper must be fastened up to a door or wall at a convenient height, and the camera being set up with the lens exactly opposite the centre of the diagram, the writing must be sharply

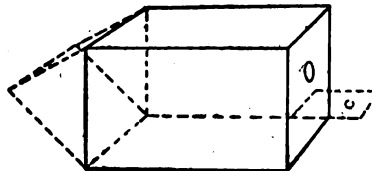


focussed. The distance of the camera from the paper must be such that the four lines of the figure are just visible on the edges of the focussing screen.

The focussing and adjustment must be done deliberately and with care, remembering that the lines must be in the desired position when they are sharply focussed: it is not sufficient to get them in position and then to focus, as this may enlarge or diminish the figure so that they are no longer just on the edges.

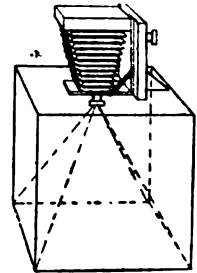
When this has been accomplished, we measure very carefully the distance from the camera front to the paper (A in the above figure) and also from the front to the tripod screw in the camera (B). The exact extension of the camera should be marked on the baseboard, so that, at any time, it can be opened to this point in a moment.

The next step is to construct a box, the inside measurement of which is $8\frac{1}{2} \times 6\frac{1}{2}$ in., while the distance from one end of this size to the other is the



distance which we just found separated the diagram from the lens. One of the ends of this box must be made like a hinged door, forming a light-tight joint with the box when closed, and the whole of the inside of the box should be given a coat of dead black. The end opposite the hinged end is provided with a circular hole, exactly in its centre, and just large enough to take the lens of the camera. A small shelf is provided outside the box, on

the end with the hole, the shelf being in such a position that when the camera is placed upon it, the lens enters the hole. In the shelf should be made a hole to take the tripod screw, so that the camera can be secured into its place. The position of the hole must be guided by the measurement of the tripod screw from the camera front, when the paper was focussed. The enlarger is then complete.



To use it the negative is placed, film downwards, in the place of the focussing screen, and the lens is stopped down to the stop marked f/16. The camera is put on the shelf and secured with the tripod screw, the lens being extended to the mark on the baseboard, and the joint between the lens and the opening in the box blocked up with a focussing cloth or duster. The enlarger is then taken into the dark room, and the bromide paper attached to the inside of the hinged door by means of dark room pins.

The enlarger is simply placed on end out of doors, camera uppermost, and exposed to the diffused light of the sky, not sunshine, for the requisite time, generally from a quarter of a minute to a minute in a good summer light. The enlarger is then taken into the dark room for the paper to be taken out and developed.

Messrs. W. Butcher and Sons' Mounts for Amateur Photographers.

IT will be within the memory of our readers that Messrs. W. Butcher and Sons made arrangements in connection with our recent mount competition, to reproduce in commercial form those of the entries which they thought would admit of it; and in this and other ways the makers of the well-known "Teb" mounts have kept their products well in line with the latest trend of amateur and professional photographic practice. The result is that they make and issue a very widely diversified range of mounts, amongst which the worker who cannot find some to suit him must indeed be hard to please.

We have recently received from Messrs. Butcher a large collection of samples of the new patterns for amateur purposes which they have issued this season.

A very attractive mount for quarter-plate prints is that known as "The Pangbourne." It only takes pictures of this size, and horizontally, the mount itself being vertical

in shape, so that below the picture there is a long expanse of plain mount, unbroken except for a small and neatly printed scroll at one side. This is a slip-in mount, in grey or in brown, and sells at ten shillings the hundred. The "Renfield" is another quarter-plate mount for, slipping-in, having a white front on a grey base, or a grey front on a white base, with an opening either oblong or oval surrounded by an unobtrusive embossed design.

The "Caversham" is another very neat and quiet design, intended for pasting on. The mount itself is of one shade, with a narrow line near its edges, and is attached to a paper of a different shade which projects on each side and folds over. There are four colours of this mount, brown, light brown, white, and green, and it is made in three different sizes, for quarter-plate, postcard, and half-plate, selling at 5s. 6d., 8s. 6d., and 10s. 6d. respectively. There are others in their way equally effective.



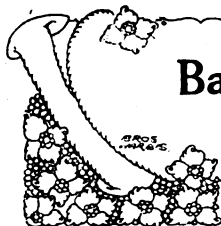
PORTRAIT.

BY MISS WINIFRED PROUT.



HAND CAMERA PORTRAIT (See page 119).

BY T. H. GREENALL.



Backgrounds and Snap Shot Portraits.

By T. H. GREENALL. Special to "Photography & Focus."



A Method of Control in Direct Enlarging with the Lantern.

THERE is an interesting branch of work open to the tourist, more particularly if he is the user of a reflex camera, and that is the impromptu portrait or camera sketch. It may be some quaint and curious costume, some particularly pretty child, or an especially good representation of some national type which attracts the eye. Sometimes the picture may be snatched unawares, when the victim is ignorant of the ways of the wily photographer, as was the case with the smiling girl (page 118), or the model may be requested to pose for a moment, as in the print "Roman Peasant Girl" (page 123).

In either case, it is not possible to do much in the way of selecting the background, which must just be the best which happens to be available at the moment. To get, however, the most satisfactory result with unpromising material, it is best to confine the picture to the bust or half-length figure, and put the background so much out of focus that a little subsequent hand work may convert it into a simple arrangement of light and shade, which is all that is required for a portrait of this type.

The two examples referred to were taken at $f/3.5$, with a 5in. lens, on half a quarter-plate, so that anything a few yards behind the figures would naturally be very much blurred. Still, something required to be done, and the question arose how best to do this necessary hand work.

It is very difficult, if not impossible, to do much on the small negative itself. Some workers advocate the bromoil or ozobrome processes, in which everything may be done on the print. Others copy a controlled and worked up contact print, making a new negative from it, but this must to some extent destroy the delicacy and brilliancy of the original. Still others make an enlarged transparency and work on that.

The following is a method which should appeal to that great number of workers who go in for direct bromide enlarging and want to make their results artistically pleasing.

In the first place, I must assume that the worker uses a condenser, a fairly large aperture lens on his enlarging lantern, and keeps his negatives thin and suitable for enlarging. Then let him fix a sheet of ordinary picture glass, free from flaws, at a distance of $1\frac{1}{2}\text{in.}$ in front of, and in a plane parallel with his easel. This glass is to be easily removable,

but when in position must be wedged fast and must not be disturbed or removed during the exposure, or a double image will result.

Having pinned up the bromide paper and placed the glass in position, a sheet of white cardboard must be introduced between the bromide paper and the glass. The orange cap may be removed from the lens of the enlarging lantern, and, whilst watching the effect on the white card and following the outlines there seen, work may be done on the glass in the same way as on the back of an enlarged negative.

At first the worker may feel clumsy in working on the glass whilst looking at the card, but it is surprising how soon practice makes the whole operation easy and natural. Lines may be removed by blocking with a line of red ink drawn on the glass with a pen, and wiped off before the exposure is complete in order to merge the line in its surroundings. Shadows may be lightened by dabbing with Prussian blue water-colour, just sufficient to give a cloudiness to the glass. Parts which are required to print lighter, whilst the detail in them is to be preserved, should be blocked entirely during a portion of the exposure by painting on the glass with a mixture of common blacklead and glycerine stiffened with a little soap and burnt sugar.

Thus a face which prints too dark may be shielded during, say, one-third the total exposure, the exposure being stopped whilst the glass is wiped clean and dry.

Trials may be made as to the amount of shielding required. In fact, unless there are large areas of blocked high light, or combination printing has to be resorted to, judicious shielding should yield a print on which merely a few slight touches are required to harmonise the whole. Moreover, notes being made of the shielding done, the print may be repeated at any time with certainty, which is not the case with the usual haphazard way of shielding with the hand, or with pieces of cardboard attached to a wire.

There are other possibilities in connection with this method of control, but my space at present is filled.

A Cheap and Efficient Lens for Amateur Portrait Work.

ONE reason why so many amateurs' portraits are not as good as they might be is that the lenses usually at their disposal are not very suitable. This is especially the case with head-and-shoulders portraits, to get which of a reasonable size the camera must ordinarily be very much too near the sitter.

A portrait lens is not what is wanted for this work at all; in fact a portrait lens of long enough focus to avoid the fault just mentioned would be quite out of the question except on a camera on a studio stand; it would be far too cumbersome and heavy. The rapidity of a portrait lens is rarely needed nowadays except for child portraiture, whereas a lens of reasonably long focus is now regarded as essential.

The telephoto lenses without an adjustment for varying the separation, which are now becoming so popular, are just the thing for work of this kind, having both the long focus and the rapidity. But it is not everyone who can afford an instrument of this kind, and there is a much cheaper substitute at hand, which, if not so rapid, is at least as good in other ways. This substitute is one combination of a rapid rectilinear.

Rapid rectilinear lenses are now to be obtained very cheaply, and where two photographers can join to obtain one for portrait purposes, they can halve the cost; since each can take one of the combinations. It is well to get a lens intended to cover a plate a size or two larger than the one in

use. Thus for half-plate portraiture, one combination of a lens which, when completed, has a focus of eight or nine inches, may be used. The fittings for the stops may be cleared right away, leaving the tube open to the full size of the glass of the lens itself. A paper or cardboard tube, well blackened inside, may be slipped into the metal one, and project another inch or more, as the lens will only be used to include a very narrow angle.

A lens of this kind gives a very brilliant image, as it has only two reflecting surfaces; and will be found, usually, to work at about $f/14$. It may need a lengthening piece to the camera, to allow it to be used, but it is worth taking a little trouble to secure so efficient a tool.—C. SHILLAN

HALF HOLIDAYS WITH THE CAMERA

Bexley.

BEXLEY, or "Old Bexley," as it is usually called, in order to distinguish it from Bexley Heath, can be reached very easily from Lon-



The Mill Pond, Bexley.

don for an afternoon's photography, either by rail direct from Cannon Street, Charing Cross, or any of the other "South-Eastern" stations, or, which is the better route, by taking the train to Woolwich Arsenal (1s. 2d. return), and thence travelling to Bexley Heath by tram (6d. return). If this latter route is followed, one should alight at the tram terminus at Bexley Heath, and then, proceeding for about two hundred yards further, turn to the right down Pinacott Road, when Bexley will lie about a mile ahead, across the Pathfields.



The Lych Gate, Bexley.

Several subjects may be found in these fields, including the brook at the bottom, and an old cottage, the latter requiring evening light for the best effect. On entering Bexley, the old church should be made for, passing through pleasantly curving streets until it is reached. The church has a very peculiar spire. A tripod here is very desirable. The lych gate, for example, is so shut in by trees that the longest possible hand camera exposure is likely to prove insufficient. The old mill with its willow trees may provide several likely subjects.

The field path may be followed advantageously from Bexley to Crayford, as the brooks with their reedy banks, cattle, stiles, etc., are all likely to attract the landscape worker.



Across the Strawberry Fields, Bexley.

The end of the path lies in a fine avenue of trees which leads to Crayford Road, along which, about half a mile away, lies Crayford. Here the Dartford tram can be taken to reach the Bexley Heath tram for the return journey.

Along a walk like that which has been described in these notes, there is not likely to be any difficulty in getting refreshments if needed, as one is never very far from shops. Should a dark room be required, plates can be changed in Bexley Heath at a chemist's just opposite the tram terminus.—F. B. COWLING.

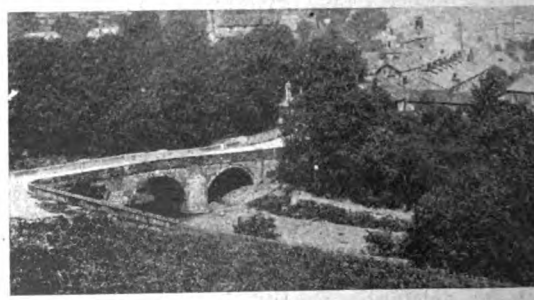


Celtic Cross, Whalley Churchyard.

Whalley.

WHALLEY, the chief attractions of which to the photographer are the abbey and church, its picturesque river, quaint street, and wealth of foliage, lies at about an equal distance (seven miles) from three large industrial towns—Burnley, Blackburn, and Accrington.

The Lancashire and Yorkshire Railway caters well for visitors, running many cheap excursions from Liverpool, Manchester, and other centres of population; and the roads are very suitable for cycling and motoring. Motor chais-à-bancs run during the season from Burnley; or the electric car may be taken from Burnley to



Whalley. The Bridge.

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LATEST Pattern No. 1 Vest Pocket Ensignette, focussing, f/5.8 Ensign double anastigmat lens, direct vision view finder, in wallet, as new (54563): **£2 17s. 6d.**

HALF-PLATE Houghton's Up-to-date Model Sanderson Universal Folding Hand and Stand Camera, with Busch rapid symmetrical lens, B. and L. Unicum shutter, three bookform slides and case; cost nearly £10 10s.; finest condition (54578): **£5 13s. 6d.**

HALF-PLATE Butcher's National Triple Extension Conical Bellows Field, all possible movements, Aldis No. 7 Series III. f/7.7 double anastigmat lens, Unicum shutter, three bookform slides, turntable, three-fold tripod, and case (54572): **£3 19s. 6d.**

QUARTER-PLATE Latest Pattern Regular Model Sanderson Folding Hand and Stand, rack rising and falling front, also rack wide-angle movement, 6in. Beck convertible aplanat lens, Koilos shutter, speeds 1 to 1-300th sec., three slides and leather case (54570): **£5 17s. 6d.**

5x4 No. 2 Planex Reflex, Cooke 7in. Series II. f/4.5 stigmatic lens, sunk iris mount, rising front, triple extension, rack focussing, revolving back, back hooded focussing screen, full size top screen, deep hood, three double aluminium-bound slides and leather case, as new (51856): **£13 12s. 6d.**

HALF-PLATE Brass-bound McKellen Field, R.R. lens, T.-P. time and inst. roller blind shutter, also T.-P. focal plane shutter, all movements, five double slides, turntable, tripod, and stiff case (54559): **£2 13s. 6d.**

QUARTER-PLATE Butcher's No. 3a Excelsior Double Extension Folding Pocket Camera, with film pack adapter, and three slides (54393): **£3 0/-**

QUARTER-PLATE Houghton's No. 4 Tudor Folding Pocket, Ross 5½in. symmetric double anastigmat lens, Unicum shutter, back screen, and four slides (54392): **£3 13s. 6d.**

QUARTER-PLATE Regular Model Sanderson, Zeiss patent f/6.3 Unar double anastigmat lens, time and inst. speeded shutter, 8X iso. screen, reversing back, three slides and leather case (54576): **£5 7s. 6d.**

5x4 ERNEMANN Focal Plane Reflector, 7in. Zeiss f/4.5 Tessar lens, 16in. Busch f/7.7 Bistellar telephoto, interchangeable, and a pair of Wratten colour screens, also interchangeable, sky shade, rack rising front, long extension, rack focussing, leather bellows, top screen, with self-masking device, deep hood, back screen, revolving back, F.P. shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, six bookform ebony mahogany slides, Ernemann roller blind magazine changing box for twelve plates, and case; cost nearly £35 (54583): **£18 10s.**

3½x2½ N. AND G. 1912 Model Sibyl, Zeiss f/6.3 Tessar lens, time and inst. shutter, speeds ½ to 1-1000th sec., focussing, direct vision finder, rack screen, six slides and case; cost £10 10s. a fortnight ago (54551): **£7 19s. 6d.**

P.C. T.-P. Royal Ruby Focal Plane Reflex, Beck f/5.8 Isostigmat lens, all latest and possible movements, including swing front, T.-P. F.P. shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, hooded screen, and five slides (54394): **£7 19s. 6d.**

QUARTER-PLATE Adams' Videx Focal Plane Reflector, Goerz f/6.3 convertible double anastigmat lens, all possible movements, F.P. shutter speeds 1-8th to 1-800th sec. and time, hand and Antinous release, one double slide also Mackenzie-Wishart model B daylight loading dark slide, six envelopes and canvas case; cost £26 10s.; guaranteed (54384): **£17 17s. 6d.**

P.C. (5½x3½ and 10x15 cm.) Latest Pattern Goerz Collapsible Folding Focal Plane Anschütz, Goerz f/6.8 Dagor lens, self-capping focal plane shutter, direct vision view finder, hooded screen, three slides, and velvet-lined leather case, guaranteed as brand new (54402): list price £18 2s.; **£13 11s. 6d.**

HALF-PLATE Latest Pattern Regular Model Sanderson Universal Folding Hand and Stand Camera, with all latest and possible movements, including rack rising front, rack wide-angle movement, Blitz No. 3 Series III. f/6.8 convertible double anastigmat lens in Koilos shutter, speeds 1 to 1-300th sec. and time, three bookform slides and case, as new (54398): **£11 19s. 6d.**

QUARTER-PLATE Houghton's No. 5 Tudor Folding Pocket, all movements, swing front and back, double extension, Busch lens, Unicum shutter, and one slide (54410): **£3 0/-**

3½x2½ SALTIX de Luxe Folding Pocket, Mars f/6.8 double anastigmat lens, compound shutter, speeds 1 to 1-250th sec., double extension, all movements, hooded screen, and three slides (54386): **£3 19s. 6d.**

3½x2½ BUTCHER'S Miniature Cameo Double Extension Pocket, Beck lens, speeded shutter, screen, and six slides (54389): **£1 19s. 6d.**

HALF-PLATE 8in. Cooke Series II. f/4.5 Stigmatic, iris mount, as brand new (54385): **£5 13s. 6d.**

DALLMEYER Adon Telephoto, Burchett colour screen and case (54383): listed £4; **£3 7s.**

STANDARD Stereo, Clement and Gilmer Field, pair of rapid landscape lenses, T.-P. time and inst. shutter, adjustable panel, all movements, including rack focussing, three slides (54356): **£2 13s. 6d.**

HALF-PLATE T.-P. Triple Extension Imperial Conical Bellows Field, rectangular lens, T.-P. time and inst. shutter, three slides, turntable, tripod, and stiff case, as new (54342): **£2 19s. 6d.**

HALF-PLATE Houghton's Regular Popular Sanderson Field, Beck lens, T.-P. time and inst. shutter, three slides, turntable, tripod, and case, camera fitted all possible movements (54325): **£5 5s.**

5x4 GOERZ Anschütz, Goerz Series III. Dagor lens, all adjustments, F.P. shutter, speeds 1-10th to 1-1000th sec. and time, three slides, special sunk iris mount, lens being interchangeable (54341): special value at **£7 13s. 6d.**

3½x2½ LIZARS' Junior Dayspool Roll Film, B. and L. R.R. lens, B. and L. speeded shutter, and leather case, as new (54348): **£2.**

5x4 GOERZ Folding Focal Plane Reflex, Goerz Series Ia. f/4.8 Celor lens, three slides, rollholder, and leather case, also all accessories, practically new (54363): **£20 10s.**

CARL ZEISS 6x4½ cm. Vest Pocket Bébe, f/4.5 Tessar lens, time and inst. shutter, speeds 1-5th to 1-100th sec., direct vision view finder, also auxiliary view finder, focussing, film pack adapter, as brand new (54352): **£7 19s. 6d.**

GAUMONT 6x4½ cm. Blacknote Vest Pocket, Darlot lens, six slides and two cases, as new; cost £5 5s. (54354): **£2 19s. 6d.**

HOUGHTON'S Vest Pocket Ensignette, with direct vision view finder, and purse (54334/54353): **£1.**

ZEISS 8½in. Series I. f/4.5 Tessar Double Anastigmat Lens in compound shutter, speeds 1 to 1-150th sec., guaranteed as new (54326): **£10 4s.**

QUARTER-PLATE 5½in. Staley's Series I. f/4.5 Eurypian Convertible Double Anastigmat Lens in rigid iris mount (54311): **£3 19s. 6d.**

6½in. P.C. No. 1a Series Ia. f/6.8 Ensign Three-foci Double Anastigmat Lens in Koilos Sector shutter, speeds 1 to 1-300th sec. (54310): **£2 13s. 6d.**

5x4 REGULAR Model Sanderson Universal Folding Hand and Stand, Goerz Series III. f/6.8 lens, Unicum shutter, three slides and case, all possible movements (52897): **£7 17s. 6d.**

5x4 HOUGHTON'S Regular Model Sanderson Folding Hand and Stand, all possible movements, Goerz Series III. f/6.8 convertible double anastigmat lens, Wollensac fully speeded auto. shutter, reversing back, hooded screen, three bookform slides, also 9x12 screen and 6x12 automatic changing box for twelve plates in leather case, a bargain (54577): **£7 17s. 6d.**

P.C. STALEY'S Britisher Focal Plane Reflex, Dallmeyer No. 4 Series II. f/6.3 three-foci stigmatic double anastigmat lens in sunk iris mount with sky shade, rack rising front, long extension, rack focussing, full size top screen, reversible and detachable self-erecting hood, back hooded focussing screen, revolving back, self-capping focal plane shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, five slides and case, as new (54560): **£14 15s.**

SINCLAIR'S Specially Constructed 1912 Model Rex Panorama Camera, with Zeiss 112 mm. Series V. f/16 Protar in compound shutter, speeds 1 to 1-250th sec. and time, Antinous release, rising and cross front, brilliant hnders for horizontal and vertical, velvet-lined hand-sewn black cowhide leather case, never used; cost £13 (54330): **£8 6s. 6d.**

LATEST No. 1 F.P.K. Goerz f/6.8 Dagor lens, compound shutter, direct vision view finder, and leather case, as new; cost £11 (54321): **£7 7s.**

QUARTER-PLATE Regular Sanderson, all possible movements, Beck convertible double aplanat lens, Automat shutter, three slides and case (54327): **£4 6s. 6d.**

QUARTER-PLATE Houghton's British Ensign Roll Film, Goerz Series III. Dagor lens, Unicum shutter, all movements, leather case, perfect, and a bargain (54319): **£4 13s. 6d.**

HALF-PLATE 1912 Model No. 2 Planex Reflex, fitted Kennigott f/6 euryscope convertible double anastigmat lens, sky shade, rack rising front, rack focussing, revolving back, hooded screen, F.P. shutter, speeds ½ to 1-1300th sec. and time, outside adjustments, three slides, finest condition (54317): **£10 10s.**

QUARTER-PLATE No. 2 Planex, Blitz No. 3 Series III. f/3.8 convertible double anastigmat lens, triple extension, reversing back, F.P. shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, Houghton's envelope adapter, twelve envelopes (54555): cost £12 12s.; **£8 19s. 6d.**

QUARTER-PLATE No. 1 Planex Focal Plane Reflex, Busch f/6 Detective Aplanat lens, rack focussing, back hooded screen, F.P. shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, six slides, and Ernemann changing box (54576): **£5 19s. 6d.**

P.C. T.-P. ROYAL Ruby Focal Plane Reflex, Ross f/6.3 convertible Homocentric double anastigmat lens, rack rising, falling, and swing front, rack focussing, folding and drop baseboard, focal plane shutter, speeds 1-10th to 1-1000th sec. and time, outside adjustments, hooded screen, and three slides (54316): **£10 6s. 6d.**

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FOCAL Plane Ticka, with Cooke anastigmat lens, focussing, adjustable speeds; cost 50/-; **£2 6.**

ENSIGNETTE No. 1 Vest Pocket, with Ensign anastigmat lens, f/5.8, leather purse, nearly new; **£2 15s.**

THORNTON-PICKARD Vest Pocket Minim, $4\frac{1}{2} \times 6$ cm., fitted Unit focal plane shutter with adjustable speeds from 1-1200th to 1-15th sec. and time, fitted Dallmeyer Series IV. stigmatic f/6.3 lens in focussing mount, direct brilliant finder, eight dark slides, film pack adapter, two leather purses, absolutely new condition; cost over 60; **£5 12s. 6d.**

45 x 107 STEREOGRAPHIC Auto, by the London Stereoscopic Co., fitted pair Barlot rapid rectilinear lenses, speeded time and inst. shutter, detachable changing box for twelve plates, and leather case, in excellent order; cost £10 10s.; **£2 12s. 6d.**

3\frac{1}{2} x 2\frac{1}{2} GAUMONT Blocknote, with Zeiss Tessar anastigmat lens, f/6.3, rising and cross front, focussing adjustment, speeded shutter, direct brilliant finder, and six nickel dark slides in wallet; cost £14 14s.; equal to new; **£11.**

5 x 4 NEWMAN AND GUARDIA Square Reflex, with revolving back, full size finder with deep hood, focal plane shutter, extra long extension, shutter speeded from 1-8th to 1-800th sec., Zeiss double Protar anastigmat, f/6.3, rack and pinion rising front, two changing boxes for twelve plates, Newman and Guardia isochromatic screen, and two leather cases; cost over £45; **£16 17s. 6d.**

HALF-PLATE Folding: Hand and Stand Camera by Turner, double rack and pinion extension, leather covered, fitted Challenge rapid rectilinear lens in Umicum shutter, reversing back, brilliant view finder, hooded screen, and three best quality mahogany bookform double dark slides, splendid order; **£2 10s. 6d.**

STEREO. Blocknote, 45×107 mm., fitted pair of Elge rapid anastigmat lenses, six slides, focussing screen, and two purses, good order; **£5 2s. 6d.**

VOIGTLANDER Stereophoscope, fitted pair of Collinear lenses, f/6.8, changing box for twelve plates, two finders, speeded shutter, and leather case; cost £20; **£10 7s. 6d.**

3\frac{1}{2} x 2\frac{1}{2} FOLDING Cameo, double extension, fitted Dallmeyer stigmatic Series II. f/6 in compound shutter, hooded ground-glass focussing screen, six metal plateholders in wallet, nearly new; **£5 7s. 6d.**

HALF-PLATE Double-Exposure Imperial Set, with triple extension, all movements, turntable, high rising and swing front, Blitz Series III. double anastigmat f/6.8 lens, three double bookform dark slides, waterproof case, and tripod; **£7 7s. 6d.**

QUARTER-PLATE Newman and Guardia Universal Model B, with long extension, high rising and cross front, Zeiss Tessar f/6.3 lens, magazine changing box for twelve plates, and leather case, excellent order; **£8 17s. 6d.**; cost £10.

HALF-PLATE Thornton-Pickard Ruby Reflex, with rack and pinion extension, full size view finder, revolving reversing back, fitted 3in. Cooke Series II. anastigmat f/4.5, three double bookform dark slides; **£10.**

QUARTER-PLATE Shew Focal Plane Reflex, Goerz Anschütz shutter with time valve, speeds ranging from 5 to 1-1200th sec., reversing back, deep hood, Cooke Series III. anastigmat, f/6.5, rack and pinion focussing extension, three featherweight dark slides, waterproof case, splendid order; **£8 15s.**

NEWMAN AND GUARDIA Stereoscopic Pattern B, fitted pair Zeiss anastigmat, f/6.3, pneumatically regulated shutter, speeds from $\frac{1}{2}$ to 1-100th sec., long extension, rising and cross front, self-contained magazine for twelve plates, focussing screen, all in splendid order; cost £41; **£16 15s.**

QUARTER-PLATE Goerz Anschütz Folding Focal Plane, model A shutter, speeds from 5 to 1-1200th sec., Series 10. double anastigmat f/6.8 in focussing mount, three double dark slides, film pack adapter, pneumatic release, and leather case, first-class order; **£7 2s. 6d.**

LONDON STEREOGRAPHIC CO.'s Twin Lens Reflex, with full size finder, magazine for twelve plates with automatic changing, Goerz Series III. double anastigmat in Umicum shutter and Goerz Lynkeiskop lens for finder, in first-class order; **£5 12s. 6d.**

5 x 4 LATEST Pattern Regular Model Sanderson, with inside wide-angle rack, every up-to-date movement, Beck 6in. 1-80stigmat lens, f/5.8, in Bausch and Lomb Automat shutter, with speeds from 1 to 1-1200th sec., Houghton's envelope adapter, twelve envelopes, and three double dark slides, equal to new; **£7 15s.**

QUARTER-PLATE Clement and Gilbey Folding Focal Plane, shutter speeds 1-10th to 1-1000th sec. and time, fitted Clement and Gilbey Panorthostigmat lens, Series III. f/6.3, three double dark slides, Houghton's envelope adapter, twelve envelopes, and leather case, splendid order; **£4 15s.**

3\frac{1}{2} x 2\frac{1}{2} SALEX de Luxe, double extension by rack and pinion, east U form front with rack and pinion rising and cross motions, fitted Series IV. Dallmeyer No. 12 stigmatic f/6.3 lens in Ibsc shutter, three dark slides, and hooded ground-glass focussing screen in wallet, equal to new; **£2 17s. 6d.**

DALLMEYER Adon Telephoto Lens, with colour screen and leather case complete; cost £3 17s. 6d.; **£2 10s.**

POSTCARD Latest Pattern Goerz Anschütz, self-capping focal plane shutter speeded from 5 to 1-1200th sec. with pneumatic release, Goerz Celor anastigmat f/4.8 in focussing mount, also telephoto attachment with back extension, six double dark slides, light filter, film pack adapter, extra view finder, and leather case, nearly new; **£16 17s. 6d.**

3\frac{1}{2} x 2\frac{1}{2} DAINITY Soho Reflex, with Kershaw time and inst. focal plane shutter, Zeiss Tessar f/4.5 lens, three double dark slides and leather case; cost £15 15s.; **£12 15s.**

QUARTER-PLATE Folding Salex Focal Plane Anschütz Model, with focal plane shutter speeded from $\frac{1}{2}$ to 1-1300th sec., fitted Busch 5in. Detective Aplanat f/6 in focussing mount, ground-glass focussing screen, direct brilliant finder, and three best quality ebouised double dark slides, aluminium bound, new condition; **£7 2s. 6d.**

4\frac{1}{2} x 6 cm. VEST Pocket Duchess de Luxe, with focussing mechanism, Carl Zeiss Tessar anastigmat f/4.5 in compound shutter with speeds to 1-300th sec. and time with Antinous release, hooded ground-glass focussing screen, large reversible view finder, and three dark slides in wallet; cost £10 10s.; equal to new; **£8 10s.**

No. 12 SPECIAL Folding Pocket Kodak, present model, with Bausch and Lomb rapid rectilinear lens, focussing adjustment, new condition; **£2.**

12 x 10 DOUBLE Extension Conical Bellows Field Set by Moore, with turntable, every possible movement, rapid rectilinear lens by Murley, three double dark slides, and tripod; **£5 17s. 6d.**

15 x 12 SOLID Mahogany Field by Turner, with long extension by rack and pinion, wide-angle movement, high rising front, swing and reversing back, turntable, three best quality double bookform mahogany dark slides, massive walnut tripod with sliding bottom leg, in new condition; price **£9 15s.**

QUARTER-PLATE Fallowfield Premier, with magazine changing box by Newman and Guardia, Wray rapid rectilinear lens, full speeded shutter, focussing screen, and leather case; cost £10 10s.; **£2 15s.**

VOIGTLANDER Bijou Reflex, $4\frac{1}{2} \times 6$ cm., fitted Helliar lens, f/4.5, shutter speeds 1-12th to 1-1200th sec., revolving back, changing box for twelve plates, and leather case; cost £18 15s.; **£12 7s. 6d.**

QUARTER-PLATE Adams' Identio, fitted Zeiss double Protar anastigmat, Adams' speeded shutter, Identio finder, three double dark slides, hooded ground-glass focussing screen, and canvas case; **£8 17s. 6d.**

QUARTER-PLATE Ensign Roll Film, fitted Ensign symmetrical lens, f/8, speeded shutter, finder, good order; **£1 15s.**

5 x 4 RAY Folding Hand and Stand, with achromatic lens in diaphragm shutter, six double dark slides, case, and tripod, excellent order; cost £3 12s. 6d.; **15/-**

5 x 4 SOHO Reflex, latest pattern, with rack rising front, deep hood, fitted Goerz Series 12. Celor anastigmat lens, f/4.8, three double dark slides, film pack adapter, and best black leather case; cost £20 18s.; new condition; **£17 5s.**

GOERZ C. de V. Tenax, Celor lens, f/4.8, focussing adjustment, shutter speeded from 1 to 1-250th sec. and time, hooded ground-glass focussing screen, three double slides, film pack adapter, and two leather purses; cost £13 13s.; **£10 17s. 6d.**

5 x 4 MARION Soho Reflex, latest model, with rack and pinion rising front, long double extension, fitted Goerz Celor lens, f/4.8, Kershaw patent focal plane shutter, three double dark slides, film pack adapter, and black leather case; **£16 7s. 6d.**

QUARTER-PLATE Square Bellows by Underwood, with rapid rectilinear lens, one double bookform dark slide, two metal slides, tripod, and case, good order; **£1/-**

QUARTER-PLATE Magazine Miral, full size view finder, rack and pinion focussing, fitted Taylor, Taylor, and Hobson rectilinear lens, shutter speeded from 1-10th to 1-1000th sec., and magazine for twelve plates; **£2 2s.**

5 x 4 "CENTURY" Folding, revolving back, fitted rapid rectilinear lens in time, bulb, and inst. shutter, one double dark slide, film pack adapter, and leather case; **£2.**

No. 32 FOLDING Pocket Kodak, rapid rectilinear lens in Kodak automatic shutter, two double dark slides, focussing screen, and waterproof case; **£2 10s. 6d.**

VEST Pocket "Countess", $4\frac{1}{2} \times 6$ cm., fitted Dr. Staelle double anastigmat 1-80st lens, f/5.8, speeded shutter, focussing screen, three dark slides in neat wallet, equal to new; **£2 17s. 6d.**

5 x 4 LONG Focus Freno, with rack and pinion focussing extension, vertical and lateral swing back, rising front, cross front, seven double dark slides and waterproof case, in first-class order; **£2 10s.**

QUARTER-PLATE All-British Focal Plane Reflex, with shutter speeded from $\frac{1}{2}$ to 1-1300th sec. and time, full size view finder, deep hood, revolving back, long extension on side racks, fitted Blitz Series III. double anastigmat lens, f/6.8, three best quality bookform double dark slides and sling strap, absolutely new; **£9 17s. 6d.**

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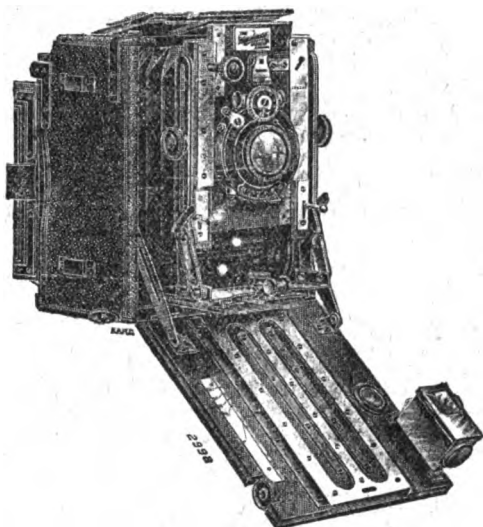
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*Abbot's Lodgings, Whalley Abbey.*

Radham (three miles), whence a very pleasant walk of four miles through lovely country brings us to Whalley. From Accrington the electric cars run to Clayton-le-Moors—half-way; while from Blackburn, Whalley can be reached by rail in a quarter of an hour, although the waggonettes seem to be the most popular conveyance.

Whalley Abbey, mostly ruins, was founded in 1296 A.D., and additions were made for 150 years afterwards. The Abbot's Lodgings are still in good preservation, being occupied as a private residence; and these and the ruins give a fair idea of the extent of a building which once covered five or six acres.

The last Abbot, John Paslew, with two of his monks, was hanged in 1537, and lies buried in Whalley Church, where are also the Abbey choir stalls.

In the churchyard at Whalley are three crosses, said to have been erected about 630 A.D.

Those who have read Harrison Ainsworth's "Lancashire Witches" will remember how graphically he describes this district, in the neighbourhood of which almost all the scenes are laid, and a saunter through the streets of Whalley, with a view of Pendle Hill in the dis-

*Beckfoot Bridge.*

tance, will bring to mind many of the incidents in that interesting book. Whalley certainly affords ample scope for a photographic half-holiday. —ALFRED HODGKINSON.

Bingley.

BINGLEY, on the River Aire, is a little town where a pleasant afternoon's photographic work can be done. It is only five miles from Bradford, and a car to Nab Wood (fare 2d.) takes one within just over a mile from it. Leaving the car at the terminus, and walking straight down the road until Cottingley Bridge (well worth a plate) is reached, the path to the left alongside the river may be followed.

There is a good deal of boating at Bingley, and a photograph can be taken of the church, with the river and boats as foreground. The scenery has plenty of variety—there are long, winding roads with avenues of trees, woodland and water. There are numerous places where tea can be had at Bingley, and it is advisable to get tea here before proceeding to Harden.

Harden lies about two miles from Bingley. After leaving Bingley the footpath leading back to Cottingley

*The Woods between Harden and Bingley.*

Bridge (about a quarter of an hour's walk) is taken, the first object of interest being Beckfoot Bridge. This district is much frequented by painters. Taking then the path alongside the beck, about one hundred yards from Beckfoot Bridge a footbridge is crossed.

On the way to Harden is a wood which is well worth exploring. This wood lies on a hillside, and towards evening, when the sun is low, there are some good lighting effects. The village of Harden is about thirty-five minutes' walk from here, and is worth a visit to photograph the old cottages, together with the bridge which goes over the beck.

Permission is sometimes given to photograph a waterfall—Goit Stock—but the public are not now allowed to visit this place.

The return journey can either be made via the Allerton or Nab Wood cars, both being about the same distance from Harden.—HORACE MACSON.

Business Notices.

Publishing.

OFFICES.—20, Tudor Street, London, E.C. Telegrams: "Cyclist, London." Telephone: 6720. Holborn (5 lines). Communications for the Publishers should be addressed: Iliffe and Sons Limited, 20, Tudor Street, London, E.C.

PUBLISHING DATE.—Photography and Focus is on sale throughout the United Kingdom every Tuesday morning.

SUBSCRIPTION.—The Subscription Rates are given each week at the foot of "Piffle."

REMITTANCES.—Postal Orders, Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

Advertisements.

All communications on advertisement matters should be addressed: The Advertisement Manager, Photography and Focus, 20, Tudor Street, London, E.C. All copy for displayed advertisements for the issue of any particular week must reach Tudor Street by the first post on Monday morning in the week previous.

PAID ADVERTISEMENTS.

SALE AND EXCHANGE (for Amateurs only).—6d. per line of eight words. Minimum, 1s. Any portion of a line (eight words) counted as one line.

PROFESSIONAL AND TRADE.—Three words 2d., minimum 1s.

All advertisements must be accompanied with remittance, and should be posted in time to reach the offices, 20, Tudor St., London, E.C., not later than first post Wednesday for following week's issue.

Advertisements are inserted as far as possible in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of the paper. When this is desired, 2d. will be charged for registration, and three stamped and addressed envelopes must be sent for forwarding replies. Only the number will appear in the advertisement. Replies should be addressed: "No. 000, c/o Photography and Focus, 20, Tudor Street, London, E.C."

Deposit System.

Persons who hesitate to send money to unknown persons may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with Photography and Focus, both parties are advised of this receipt. The time allowed for a decision after receipt of the goods is three days, and if a sale is effected we remit the amount to the seller, but if not we return the amount to the depositor, and each party to the transaction pays carriage one way. For all transactions not exceeding £1 in value a deposit fee of 6d. is charged; when over £1 the fee is 1s. Cheques and Money Orders should be made payable to the Proprietors, Messrs. Iliffe and Sons Limited, and addressed to them at Coventry.

Editorial.

ADDRESS.—All communications for the Editor should be addressed: The Editor, Photography and Focus, 20, Tudor Street, London, E.C. TO CONTRIBUTORS.—The Editor will be glad to consider original up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting, on one side of the paper only, and should bear the name and address of the sender. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed for that purpose. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Every photograph must bear on its back the name and address of the sender. No notice whatever can be paid to communications without the name and address of the sender, not necessarily for publication. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee. The Editor will be glad to consider for publication, with or without letterpress, photographs of special interest, on terms to be arranged. Articles and illustrations are paid to, on acceptance.

PRINTS FOR CRITICISM.—Readers sending prints for criticism or advice are notified that in all cases it is understood that by so doing permission is given for their reproduction, without fee, in Photography and Focus.

INTERVIEWS.—The Editor will be at 20, Tudor Street on Wednesdays, between the hours of 9.30 and 11.30 a.m., but can only be seen at other times by appointment.

Systematic Samuel

A series of interviews with a successful amateur, & what they taught.
— special to "Photography & Focus." —

III. A USEFUL BOOK AND STORAGE OF NEGATIVES.

THE next time that I saw Sam I found him deep in the perusal of a hefty tome, and from the look of absorbed interest on his classic features guessed that it had some bearing upon his pet hobby.

"Yes, you are right," he said, rather reluctantly laying the book aside. "That is the very best book on photography that there is. Have a look at it."

So saying he passed it over to me. It was a large press-cutting album fitted with clippings from *Photography and Focus*. Some were pasted right down, while others were held by paste at one edge only, these latter had matter of interest on both sides.

"You see," said Sam, "each week I go carefully through my number of *Photography* and mark by a cross on the margin any article that will be useful for future reference. When I have several numbers thus marked, I cut out the selected articles, and in they go to my book. You will find an index at the beginning, and each clipping goes under its respective heading."

"Thus, for example, we want to know something about toning. Turn up T in the index, and under toning we find a whole list of entries. As it is a combined bath we want, we choose "Combined Bath" (Dec. 5th, 1911), p. 40, and on this page there is the information desired. If you start this tip with next week's number, in a short time you will have a text book on photography better than any published, for, besides covering the whole of the subject, it is brought right up-to-date every week. Here is another book that you will find no end of use; it is all the "Bandit's" articles bound up and indexed according to the subject dealt with in each. You will find a great help in comparing your own efforts with those criticised, and you will find a lot of faults that you have not spotted before. To-night I had arranged to set to work classifying that last batch of negatives I made. You can see how it is done."

Sam produced boxes containing some three dozen negatives, the fruits of his recent holiday, and started carefully examining each negative, whereupon I implored him to describe to me his system of negative storage so that I also might attempt to evolve order out of chaos.

"The first thing that I do is to go carefully through the lot and see if any are of no value. It often happens that a negative may turn out deadly dull, when you had expected quite otherwise. Perhaps you may have been led away by the colouring, or you have not caught the spirit of the scene at all. Harden your heart and throw out any such as these; they will merely occupy useful space and will waste printing paper. Next I go through the survivors and pick out any that require after-treatment, intensification or reduction, or that may need blemishes touched out. Then I treat these invalids according to their wants. It is very much cheaper to reduce and intensify in batches rather than do one plate at a time, for the solution required for one will generally serve for half-a-dozen.

"When all the negatives are just as good as I can make them, I store them in these wooden grooved boxes, which you see in the corner. Each groove has its number, and each box its index card. Against each number on the card is entered a description of the negative and the exposure required for different printing processes; the latter information is entered as soon as a thoroughly successful print has been obtained.

"Then do you see these with E. and P. written against them? E. stands for "enlarge," and indicates those negatives that I consider will yield good enlargements. When enlargements have been made from them, the correct exposure is recorded, not forgetting a note of that most important factor, the degree of magnification. The P. is written against those which may be of monetary value for Press work, etc.

"Negatives of portraits and architectural subjects I keep in separate boxes, so that this facilitates the finding of any desired negative. Those small boxes contain my film negatives, each film being placed in a separate envelope, with the particulars written outside, and the whole numbered and indexed as in the case of plates."

"How about the wasters?" I asked. "Do you find any use for them? I have a whole heap at home, and do not know what to do with them."

"Don't get so many, is my advice. Now that you are learning to be somewhat systematic, they ought to be few and far between. But, as a matter of fact, you can always find a use for a few of them. If you clean off the

sensitive surface you will have handy glasses for your printing frames in case you want to print a film now and again. Then a few spare clean glasses come in useful in the case of a cracked negative, either for the transference of the film in a bad case, or for sticking on the top of the negative to reinforce it previous to printing at the bottom of a deep box. Then, again, now that you go in for oil and bromoil, you will find a few clean glasses make excellent palettes for the pigment, and some wasters with the film still on are useful for dabbing your brush on when it becomes too heavily charged with pigment.

"Plates that are light-struck, but which have not been developed, make good cutting shapes if they are even at the edges; first fix the plate and thoroughly wash it, and when it is dry score it across both ways with a knife; then you have a cutting shape that is transparent and also non-slipping. The film can be easily removed from a plate with hot water and a knife, which is much simpler than using chemicals for the job, as some people advise. Of course, if the plate has not been developed the film comes away quite easily by rubbing it with the finger when in hot water."

"Now it is time to be going," I said, rising. "I will start on getting my negatives into some order to-morrow, and I warn you I will come over again soon for some hints on printing."

AN EXHIBITION AT KETTERING. The Kettering and District Art Society holds its exhibition from September 17th to 28th in the Institute Hall, Newland Street. There is a section for pictorial photographs, the prospectus for which is ready and can be obtained on application to the photographic secretary, Mr. E. Claypole, 112, Hawthorn Road, Kettering.

BLUE PRINTING. "A few weeks ago," writes "Interested," "a correspondent wrote you about a method of blue printing, which I tried and found satisfactory. But in my opinion, if, instead of using equal quantities of the stock solutions, the potassium ferricyanide and iron ammonium citrate (brown, not green) be used in the proportions of 1:2, a better colour and increased contrast are obtained. Moreover, if the prints, after washing, are quickly dipped into a very weak solution of ammonia, the colour is changed to more of a purple blue."



ROMAN PEASANT GIRL (See page 119).

BY T. H. GREENALL.



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Daily Mail

£1,000 PRIZE.

Each competitor to submit a set of twelve photographs of a particular holiday. In case of more than one holiday a competitor can send in a set for each holiday.

The set of photographs must be sent in within twenty-one days of the completion of a particular holiday. The completion of the holiday is the date of returning home.

The last date for receiving photographs is October 31st.

Only photographs taken subsequent to May 15th, the date on which the "Daily Mail" first announced the scheme, are eligible.

For the purposes of the competition, a holiday is defined as a bona fide holiday of not less than seven days' duration spent anywhere.

Competitors enter on the distinct understanding that the sole copyright of the photographs for which prizes are awarded is vested in the "Daily Mail."

The editor reserves the right to reproduce in any publication any photograph sent in in competition.

The photographs need not all be taken by the competitor. They must, however, be taken by members of the party with whom the holiday is spent. Competitors' negatives may be developed and photographs printed by professional photographers.

Photographs should not be sent in loose. They may be pasted on a single sheet of, say, cartridge paper, or, preferably, in an inexpensive album.

No photographs will be returned to competitors.

No responsibility will be accepted in the event of an entry miscarrying.

With each entry the make and size of camera, and also the make of film or plate and printing paper, must be given.

Competitors must give their full name and address, age (if under twenty-one), and inclusive dates of holidays.

The scene or incident photographed must be described in a very few words under each picture.

If necessary, the winners may be called upon by the judges to submit proofs that their photographs comply with the rules.

The decision as announced by the "Daily Mail" will be final.

All inquiries should be addressed—

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In judging the prints, special regard will be paid to pictorial effect, but only in conjunction with excellent technical quality—such as tone, etc.—and tasteful mounting. The competitor is left absolutely free as regards choice of subject, within the limits of the class for which the prints are entered.

All kinds of prints are eligible for prizes so long as they are made on a paper manufactured by Messrs. Gevaert:

Gevaert Self-toning Paper.
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Gevaert Gravure Paper.
Gevaert Platinum Paper.
Gevaert Postcards (all grades).

Prints on any other papers than those manufactured by Gevaert's are ineligible.

CLASS A.—Artistic Portrait Studies (as distinguished from ordinary professional work).

CLASS B.—Professional Photography (for professional photographers only).

CLASS C.—Pictorial Photography: Landscapes, Snow Scenes, Seascapes and Marine Work, Figure Studies forming part of Landscape surroundings, Flower Studies, etc.

CLASS D.—Photographs by Amateurs (beginners). No restriction as to classification of subjects.

CLASS E.—Scientific, Architectural, and Technical Photography.

Competitors may, if they wish, send in prints in several classes.

The minimum size of prints entered is to be 3½ x 2½ in., and the maximum size 24 in. x 20 in.

At least six prints (but not more than twelve) must be sent in as the entry for a given class.

The prints may be from any number of negatives, may be all on one grade of paper or on assorted grades and surfaces, and may also be all of one size or assorted sizes.

Gevaert's supply special labels for the backs of the prints, entry forms, and envelopes for same. These may be obtained free of charge from any dealer in photographic materials. It is a strict condition of the competition that only those entries are eligible for which the official labels, envelopes, and entry forms are used.

Entries should be sent in immediately the competitor has same ready, but the latest date by which entries can be received is October 15th, 1912.

Write at once for special booklet giving full details:

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Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XX.—Imperfections in Gaslight Prints and their Cause.

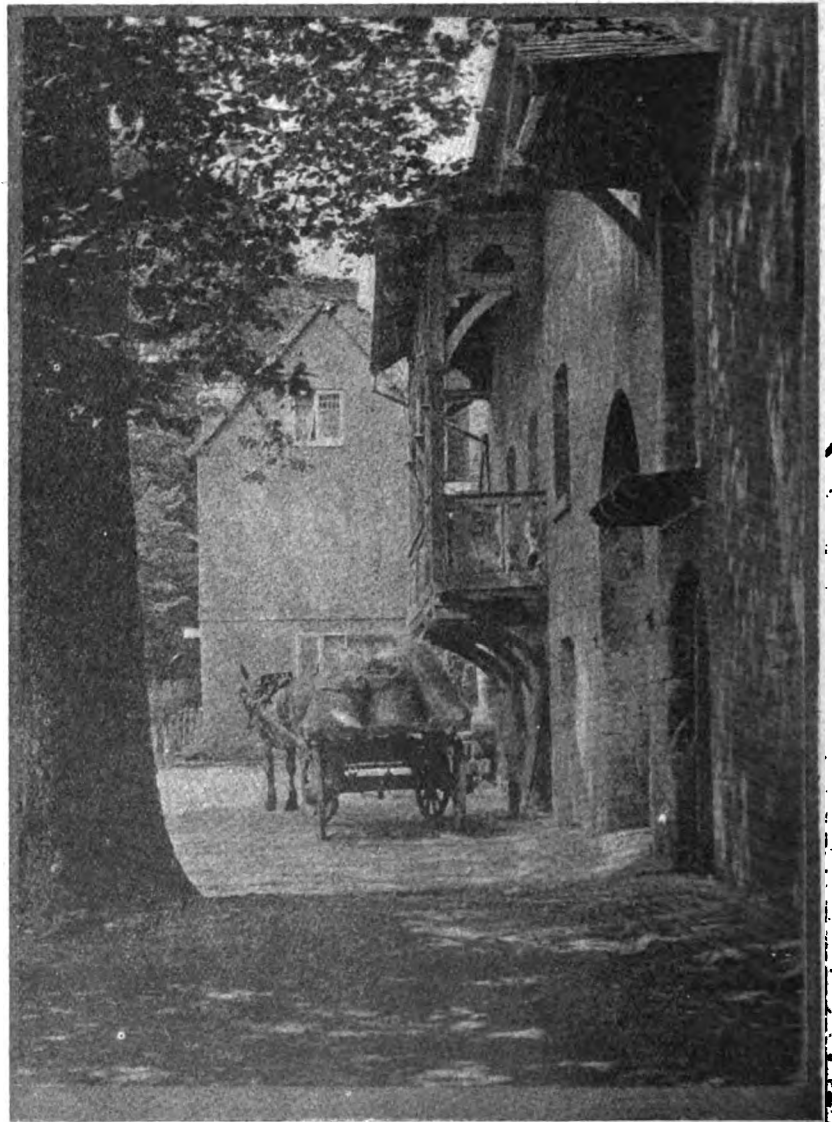
THE printing which formed the subject of recent Lessons was of the simplest possible kind, mere straightforward gaslight printing from the untouched negative. Such work is easy enough,

and the amateur photographer who is following this series will very soon wonder how he can possibly have gone astray over it. At first, however, even in this very elementary photography he may find that he is failing, and this week I propose to consider some of the causes of failure in gaslight printing.

The first great cause in such work lies in the use of a poor negative; and this is a matter which can only be remedied by degrees, as the worker gradually learns the kind of negative which gives the best prints, and how to obtain it. In his early stages he will find it a very great help if he can get hold in some way of what he can rely upon being a good negative. It does not much matter what the subject is, so long as the negative is one capable of giving, when printed in a perfectly straightforward way, gaslight prints that, technically considered, are really first-class. With such a negative very many of the causes of inferior prints are put out of the question at once, and he can learn very quickly how to make a print. Moreover, the negative itself is a standard to which he can work in negative making, and will be helpful in that way also.

The easiest way to learn photography, as has already been pointed out, is first to learn how to make a good print from a good negative, leaving learning how to make a good negative to a time when one can recognise a good negative when made. Most beginners in photography are too keen upon getting some sort of result at once to commence work in this manner, but if they take my advice they will try

to obtain a good negative for their earliest attempts. Many beginners' negatives are such that a skilful printer could make nothing of them, and they are, therefore, altogether unsuitable for the learner.



THE OLD MILL.

BY M. R. TOZER.

From the Advanced Workers' Competition just closed.

HOLIDAY SOUVENIRS.

For nine out of ten of the average hand camera exposures a contact print may be good enough.

But—chances are—the tenth one deserves better treatment. In short, an enlargement.

It may be that the real picture is contained in less than half the negative. Or that it was exposed on a cloudless day, and that a good sky is wanted to make it just right.

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We will suppose, then, that in some way or another this initial difficulty of getting a good negative has been surmounted, but that, in spite of this, the prints are not what they should be. Their defects may take many forms.

A Mistaken Analogy.

Much of the difficulty experienced by some is due to carrying too far the analogy between the development of a plate and the development of a print. The piece of paper is immersed in the developer, the image appears in due course, and the photographer worries himself about how far he shall carry the development. He endeavours to determine the depth of the print by the length of time the developer is allowed to act on it; if the finished print is too light, he develops the next a little more; if it is too dark he takes care to stop development at an earlier stage in future.

It would be incorrect to say that the extent of development cannot influence the depth of the finished good print; but this is a matter for occasional use by the expert, *never* for the beginner. He has got to learn that the depth of his print is to be decided by the exposure only, and that this must be varied until at last a time is found which gives a print of just, correct depth almost automatically. That is to say, if the print is fully developed in one minute the exposure must be so timed that if the print were left in the developer for a minute and a quarter it would hardly appear perceptibly over-developed. Prints that have to be snatched out of the developer and hurriedly fixed are never perfectly satisfactory, certainly they are never the best that a suitable negative can be made to yield.

Result of Developing too Long.

While the degree to which development is carried should not be allowed to affect the depth of the print, we must not over do things, and leave the print in the developer much too long. The result of this, if the exposure has been correct, is not to make the print too heavy, but to cause discolouration of the whites—a discolouration which is generally worse near the edges of the paper.

Some workers seem to find a difficulty in getting their gaslight prints with nice clean white margins when they use a mask. This, if the gaslight paper itself is in good condition, is nearly always due to leaving the print too long in the developer. It should be left in until there is no doubt that the action of the developer has ceased or at least has very greatly slowed down, but when once the photographer is quite sure that this stage has been reached, nothing is gained by developing further, and there is always this risk of discolouration.

A Reducing Solution for Clearing Prints.

It may be mentioned here that prints in which the whites have very slightly greyed over from this cause can be made perfectly clean and fresh by reducing them for a moment. It is very important **when doing this to fix them and to give them a good washing for, say, a quarter of an hour first.** Then those that need brightening up may be passed for a moment or two through a reducing solution, watching carefully that reduction does not go too far, stopping short, in fact, just before the whites are perfectly white, and im-

mediately rinsing the print in plenty of clean water. If this is not done, the highest lights as well as the fog will be eaten away by the reducer, and the print will be spoiled.

To make the reducing solution a crystal of potassium ferricyanide about the size of a peppercorn is crushed and dissolved in a couple of ounces of water, and the solution is mixed with three or four ounces of a fresh hypo solution of a strength of two ounces to the pint. It should not be mixed up until immediately before it is wanted for use, as it will not keep.

The reduction of prints as a remedy for fog is a bad practice, as it tends to destroy their tone; and is, moreover, a makeshift and unreliable cure for a complaint that should be prevented rather than cured. The photographer may be quite certain, if he buys a gaslight paper of a standard make from a reliable dealer, that the contents of the packet properly used will give him good clean bright prints without any dodging.

Light-fogged Gaslight Prints.

Another cause of poor whites in gaslight prints is undue exposure of the paper to light. Although it is called "gaslight paper," the strength of the gaslight to which it can be exposed for some time without injury is very limited: especially in these days when the powerful incandescent gaslight is so universal. The paper, either in filling or emptying the frames, or when the prints are being developed, should never be exposed to the direct light from the gas; all the manipulations should be carried out in the shadow of some object large enough to give ample room in which to work.

The composition of the developer has an important influence upon the colour of the print. There is little to choose between prints produced with amidol and with metol-hydrokinone, although the latter is certainly the favourite with the majority of gaslight workers. The makers' formula given with the paper is the one to use; and the photographer should learn to mix up the developer for himself, so that he may know that it is precisely what the manufacturer of the paper intended it to be.

Developers of Unknown Composition.

For negative work, and for bromide papers, there seems to be a much greater latitude in the composition of the developer than there is with gaslight papers: and for this reason I do not recommend the use of ready made solutions of unknown composition as developers; although the old hand may find that some of these answer very well. They will be found a fruitful cause of poor greenish-black tones.

Another reason why such solutions are not to be recommended with gaslight papers is that it is very important that the developer should be fresh. If it has deteriorated by keeping, it may still be such that it will give a first rate negative, but when used with gaslight paper the print may be weak and muddy, at any rate it will not have a good black colour. Freshly made up solution, to the makers' formula, is unquestionably what the beginner should use.

Using Developer more than Once.

Closely allied to the freshness of the solution is the extent to which it can be employed **over again.** Theoretically, the same lot of developer should no

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5. The entries shall be judged by the PAGET PRIZE PLATE CO., Ltd., whose decision in all matters affecting the Competition shall be final and binding.
6. The PAGET PRIZE PLATE CO., Ltd., will take the utmost care of all entries submitted in this Competition, but cannot accept any responsibility for loss or damage.
7. Competitors desiring the return of their pictures must enclose a stamped addressed wrapper or envelope of adequate size. Loose stamps will be ignored.
8. Entries marked "Competition" must reach The PAGET PRIZE PLATE CO., Ltd., Watford, Herts., England, on or before September 30th, 1912.
9. The results will be announced in the photographic press as soon as possible after the judging is completed.

The PAGET PRIZE PLATE CO., Ltd.,

WATFORD, ENGLAND.

more be used to develop a second or third print upon gaslight paper than it should be used again for negative work.

When developing a plate or film no one thinks of using the solution a second time, at least no one who understands true economy; but with prints there is this to be said for the practice, that whereas the quantity of solution required for, say, a quarter-plate print is very much the same as is required for a quarter-plate negative, the amount of actual work it has to do in the film is very much less, and, what is very important, the amount of injurious by-products which it picks up in doing that work is also less. It follows that the solution can be used successfully to

develop more than one print; and it is the custom to employ it for several. At the same time, one must remember that every print it develops makes it less fit for the next, and that in course of time its unfitness will show itself by the prints being inferior in colour, the tone, instead of being a good black, being a greenish brown, which is not only unpleasant in itself but which makes the print look weak and flat. A similar result follows when too much bromide is added to the developer.

Most of the common causes of failure in gaslight printing have now been mentioned. In the next Lesson we shall see how something better than the mere straightforward print can be made. R.C.B.



THE HEIGHT OF THE CAMERA IN PORTRAITS.

Anyone who goes from the ordinary tripod to a studio stand cannot fail to notice that the ordinary position of the stand is such that the camera is much lower than it usually is on a tripod. Much amateur portraiture is not as good as it might be because the camera is too high, many tripods being almost or quite unusable at the best height for portraiture, the legs being too wide apart. For indoor portraiture a small table will be found much more convenient than a tripod stand for the camera. If the lens is about on a level with the sitter's mouth or chin, it will generally be about right, although, of course, there are subjects where a different height is to be preferred.

* * *

RESTORING LEATHER.

Occasionally the leather of one's camera and case needs renovating and polishing up. The following method is recommended by Mr. Ferris in "Camera Craft" for the purpose. All worn and brown spots are first thoroughly blackened with any first-class shoe polish, and when dry are polished with a soft cloth. A little gum tragacanth is then obtained from the druggist, put into a cup, which is then two-thirds filled with warm water, and allowed to stand overnight. The bulk which the gum has then assumed will be astonishing. Some more water is added, and the leather is given a thorough coat with the gum water, which is evenly and quickly applied with a small sponge. When dry there will be a great improvement in the appearance of the outfit. This same solution, says Mr. Ferris, makes an excellent paste for ordinary use; all one has to do is to add water to the paste as long as any of the mass remains.

* * *

FLASHLIGHT SILHOUETTES.

Magnesium flash powder provides a very easy method of making silhouettes. A doorway between two rooms is the best arrangement for this work, the doors being opened and a sheet tacked across them. The camera and sitter are in one room and the flashlight in the other. The room must be illuminated while the outline of the sitter is sharply focussed; and the flash must be so arranged that the sitter screens from the lens all direct light from the flash, the best place for the powder being some four or five feet away from the sheet. Very much less flash powder, say a quarter, is needed for a silhouette than would be wanted for a portrait of the ordinary kind. The negative must be developed so as to give ample density to the sheet; if this is wanting, it may be cleared by momentary immersion in a ferricyanide and hypo reducer and then intensified.

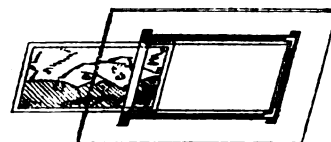
TIMING LONG EXPOSURES.

Here is a dodge which used to be very common, but which the hand camera has rather caused to be forgotten. Few photographers have a stop-watch, but when an exposure of some minutes is to be given an ordinary watch can be used very conveniently if a little spot of ink is put on the inside of the glass near its edge. Most watch glasses can be turned round in the cell by mere pressure of the fingers, and so when the exposure has to be made the glass is turned until the spot of ink marks the position the long hand is to occupy when the exposure is finished. One then has nothing to remember; the cap is put on when the long hand reaches the spot. Mr. Sutcliffe, in "The Yorkshire Weekly Post," says that one is less likely to make mistakes if the spot is used to mark the time at which the exposure began, but we have many a time worked the other way and found no likelihood of error arising.

* * *

A HANDY POSTCARD MASK.

When postcard size films are to be printed, using a half-plate printing frame for the purpose, a neat and handy way of giving them a narrow white margin is the following: A half-plate piece of clean glass is taken, and a spoiled film negative of the required size is laid down upon it. Then with passe partout binding one goes all round the film, sticking down the binding only where it comes in contact with the glass at the sides and across one end. The strip across the other end of the film is attached only by its ends, and that part of the binding at the sides and at the other end that covers the edge of the film is also left free. It will be seen that the spoiled film can be slipped out from under the unattached end, and the film to be printed can be inserted in its place. Two little angle pieces of white paper can be pasted on two corners of this passe partout mask, to serve as register marks in placing down the cards. The illustration should make the whole arrangement clear. The unshaded portions of the strips show where they are not attached to the glass. These unpasted portions allow the film negative to be slipped out and a new negative to be slipped in whenever a change is wanted. The plan is, of course, applicable to film negatives of any size. Films inserted under a mask of this kind are held flat and are not inclined to shift round, necessitating re-arranging each time. The worker will find the masks a great convenience. ("Camera Craft.")



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"The time has come, the Walrus said, to talk of many things."

THE braw laddie who wrote to me about his trouble with the exposure tables paid me in advance for my advice by telling me an anecdote. Ere now I have spread myself out in front of a fire in the land o' cakes, and had a most improving time while a semi-circle of photographers, with the most delightful of oatmeal accents, plied me with anecdotes. They were bonny yarns, but they had nothing whatever to do with photography, and for that and other reasons I repeat none of them here. But this particular story is both true and photographic. It is also respectable.

* * *

A friend of the braw laddie went out to make his first essay in the use of a hand camera. When he returned he announced, with the optimistic certainty of the unenlightened beginner, that he had got twelve really good things. On being asked whether he had met with no difficulties he gleefully stated that everything had gone splendidly, except for a trifling accident just as he was about to make his first exposure. He had accidentally moved the catch of the door of the magazine and the plates had all fallen out. And where had he managed to get fresh plates? Oh, he had not got fresh ones at all; he had used those that fell out. He was quite sure they were none the worse, because he had put them back in the camera very quickly.

* * *

Where ignorance is bliss 'twere folly to be wise. The Scot did not have his outing spoiled by the incident. He went on cheerfully with his exposures, and as he made each one he felt that he had added another masterpiece to his first series. He was rudely disillusioned afterwards, but that could not rob him of the pleasant thrills he had already experienced. This is the reason for my having frequently advised photographers never to develop their plates. The subject that so charmed the eye, that looked ravishing on the focussing screen or in the view-finder, is a grisly disappointment in the negative, and still worse in the print. Hope told a flattering tale. It is true wisdom to make all exposures on the same plate, or on no plate at all, and leave it to the imagination to picture what a glorious result we have obtained. The plates can then fall out of our cameras fifty times a day and leave us as unruffled as was the Scots laddie with his first camera.

* * *

And think what it saves us in rage and language. Many years ago, when I was in the hey-day of middle-aged lunacy, and before I had degenerated into mere senile idiocy, I made a half-plate hand camera to take away on a holiday. Think of the mental condition of a man who saddles himself with a half-plate camera at all, then imagine him doing it on a holiday, and finally figure him actually making the thing himself. The evening before I started I purchased a second-hand changing box. Rising with the sun the next morning, I fixed that changing box and scaled the camera. The only thing I had to omit was a fastening to hold the box in the grooves. But it was a tight fit and I chanced it.

* * *

One day I encountered with it such a run of good subjects as had never come my way before and has never come my way since. I was rounding off the series by exposing my twelfth plate on a fine sunset effect. I was, at the moment, on the cliffs near the North Foreland. I found that the sunset picture came best as an upright, so I nimbly reversed the camera, and the changing box fell

out and bounced down a chalk path leading to the beach below. And as it fell the plates shot out at intervals and bestrewed the path. That is exactly what happened. Had I been a Scots novice I should have retrieved the plates, put them back very quickly, and gone on whistling. But, being what I was, I climbed down the cliffs, collected the plates in silence, maintaining the while an outward appearance of calm amounting almost to cheerfulness, and then walked with leisured steps some distance inland, sat down, knocked the ashes out of my pipe and put it away.

* * *

Then I lifted up my voice and spake.

* * *

About five square miles of cliff fell into the sea. The landslide was explained by the wiseacres as being due to sea erosion and to the winter frosts. It was really due to a half-plate changing box. But the curious thing is that I need have taken no notice whatever of the incident. It was really immaterial. For when, on my return from the holiday, I developed the plates exposed on such days as the changing box had kept its moorings, I found they were all hopelessly fogged. The leather bag of that changing box had as many holes in it as a honeycomb. They were small holes certainly. They were not vulgarly obtrusive. They did not attract attention. But they served their purpose. A hole need not be as deep as a well or as wide as a church door in order to let sufficient light pass to play Hamlet with a round dozen of plates.

* * *

There is no doubt that plates and films are sensitive to light. The other day a friend sent me some to develop. There were six plates that had been stood in an irregular pile and been exposed to unsafe light, so that the top plate was utterly obsquated and the other five had images of the superposed ones clearly marked. Four others had been perfunctorily wrapped in semi-transparent paper and brought to me in daylight. They were also metragabolised, as might be expected. The first film had two blanks and four high-speed exposures, with small stop, apparently made towards midnight. The second had six exposures so arranged that they overlapped each other. This compressed the six into about the space of three, but the rest of the film was wasted. The third and last film contained six beautiful exposures, but the spool had been wound slack, so that there was a decorative fringe of fog along both edges from end to end.

* * *

There are several large-sized morals to be drawn from this page.

THE WALRUS.

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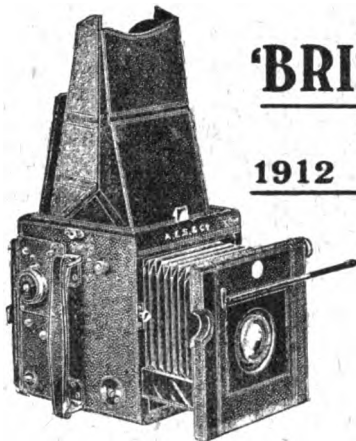
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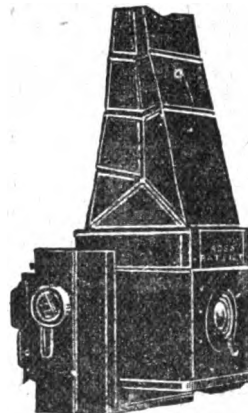
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CAMERAS AND LENSES.

FOR Sale, Vindex quarter-plate Protar lens; can be seen City.—Write, Stuart, Bay Lodge, Tottenham. [0992]

QUARTER-PLATE No. 3 Folding Pocket Kodak, 1912, R.R. lens, automatic shutter; 22/10.—P. Gullett, Plympton, S. Devon. [0991]

ENSIGNETTE, with Ensign anastigmat, f/5.8, enlarger, unused; offers—J. Hull, Lofthouse, Garstang, Lancs. [0990]

QUARTER-PLATE Magazine Midg. No. 3, Aldis Uno anastigmat, f/7.7, Lukos Sector shutter, Antinous release, 12 metal sheaths, new; 22/17/6.—Anton, Cornholme, Todmorden. [0989]

DALLMEYER 2B. Patent Portrait Lens, f/3, iris; cost 21/-, sell 27/19/6.—Dr. Walton, Milton, Stoke-on-Trent. [0988]

GOERZ-ANSCHUTZ Self-capping 5x4 Folding Camera, Dagor lens, 3 D.D. slides, case, and sundries, new condition, price 29/-; also half-plate Thornton-Pickard Imperial, 3 D.D. slides, without lens, absolutely new, price 22/10.—Lake, 37, Mansfield Rd., Ilford, Essex. [0987]

QUARTER-PLATE Sanderson Regular, hand and stand, Aldis f/8 lens, Duo and Trio lenses, 3-foci, 51, 82, 114, Automat shutter, rising and swing front, 3 slides; cost 210/5/6. 25.—Box L7.556, Photography and Focus Offices, 20, Tudor St., E.C. [0984]

BLOCKNOTE No. 1 Pocket Camera, Gaumont, Voigtlander Collinear f/5.4 lens, 6 slides, 2 magnifiers, 2 purse cases, grooved developing dishes, etc.; cost 21/-, 25.—Box L7.557, Photography and Focus Offices, 20, Tudor St., E.C. [0985]

QUARTER-PLATE Focusing Midg Magazine, Beck symmetrical, auto. shutter, 1 to 100th, just overhauled by makers, infallible changing, registering sheaths, waterproof case; cost 23/13, price 35/-.—Johnson, Cartref, Warwick Rd., New Barnet. [0983]

ENSIGNETTE, No. 1, with enlarger, developing tank, 3 printing frames, etc., 30/-; also 25/5 French, 15/-.—Hayward, 53, Carleton Rd., Tufnell Park, N. [0982]

BOUGHT in mistake Ross No. 3 wide-angle lens, new, cost 23/15; sacrifice 22.—Reetall, Stonehouse, Glos. [0980]

QUARTER-PLATE Nit (no lens or shutter), fitted focusing flange, taking Unicorn, 3 double slides, brilliant finder, and canvas case; 16/-, or with 6 slides 22/-.—Full particulars, apply. Librarian, Bebington, Aberystwyth. [0896]

FOR Sale, Tudor quarter-plate hand camera, double extension, by Houghton, Ensign anastigmat convertible lens, f/6.8, Sector shutter, perfect condition, new February, 3 D.D. slides, price 25/2, accept 23/3; also Primus casket set, R.R. lenses, giving 16 combinations, covering from quarter-plate to 15x12, price 21/10, accept 10/6.—H. C. Lee, 16, Silver St., Gainsborough. [1014]

HALF-PLATE Wunche's Diamond, double extension, hand and stand, all usual movements, Ensign anastigmat, f/5.6, in Kollos shutter, supplementary wide-angle lens, 3 double slides, detachable focal plane shutter, canvas case, in splendid condition; cost over 216, take 29/17/6.—Lieut. Ollivier, Corner House, Polygon, Southampton. [1010]

CAMERAS AND LENSES.

HALF-PLATE Stand Camera, triple extension, Beck R.R. lens, T.P. shutter, 3 D.D. slides, leather case, new condition, 50/-; quarter-plate No. 7 folding, Klito hand camera, double extension, 3 D.D. slides, film pack adapter, no lens, 25/-.—Moore, Glyncely Rd., Treorchy. [1009]

SANDERSON Junior, 5in.x4in., Instanigmar, f/5.8 (3-foci), Automat, 4 slides, leather case, tripod, fine condition; cost 210, lowest 25/10; approval, deposit—Cain, 88, Alderton Rd., Liverpool. [1007]

HALF-PLATE Thornton-Pickard Ruby Camera, 6 double slides, roller blind shutter, jaco. screen, Cooke lens, Series III, f/6.5; 26/15.—Skerritt, 59a, Temple Rd., Crickwood. [1006]

LANCASTER'S Empire Instantograph, quarter-plate, Rectigraph lens, 3 double dark slides, Bauch-Lomb shutter, stand, leather case; 48/-, cost 25.—104, Oaklands Rd., Hanwell. [1004]

GIVING up Photography.—Half-plate Shew Reflex, Goers Dagor, 12 dark slides, tripod (all cases), with accessories; 210 the lot.—Claude de Neuville, Woking. [1003]

31x24 Houghton's Magazine Camera, with case, perfect; 6/6; specimen photo one stamp.—Craddock, stationer, Godalming. [1002]

1912 Postcard Klimax, double extension, convertible anastigmat lens, f/6, in compound shutter, 12 slides, and leather case, perfect; cash only.—Wm. Crookes, Wighton, Cumb. [1042]

HALF-PLATE Double Extension, Beck symmetrical lens, turntable, tripod, splendid condition, 25/-; quarter-plate folding (new), R.R. lens, 3 slides, in case, 15/-.—Warren, Cromwell Villas, Cromwell Av., Chestnut, Herts. [1040]

QUARTER-PLATE Reflex (Houghton's), R.R. lens, f/7.7, scarcely used; cost 25/5, will take 23/-.—Jacob, 87, Pretoria Rd., Streatham. [1039]

HALF-PLATE Sanderson Regular Hand, latest pattern, rack rising front, etc., fitted Ross f/6.3 Houghton lens, in Kollos shutter, 1 to 1-300th sec., 4 double book-form slides, leather case, perfectly new condition; cost 218/12/6, price 214.—Markham, 10, St. Matthew St., Burnley, Lancs. [1038]

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CAMERAS AND LENSES.

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QUARTER-PLATE Sanderson, Dallmeyer, f/6.3, Unicorn, 6 double slides, leather case; 27/10, or near offer; cost 212/10, or exchange for quarter-plate reflex equal value; approval, deposit.—Powell, 14, Marlborough Rd., Richmond Surrey. [1020]

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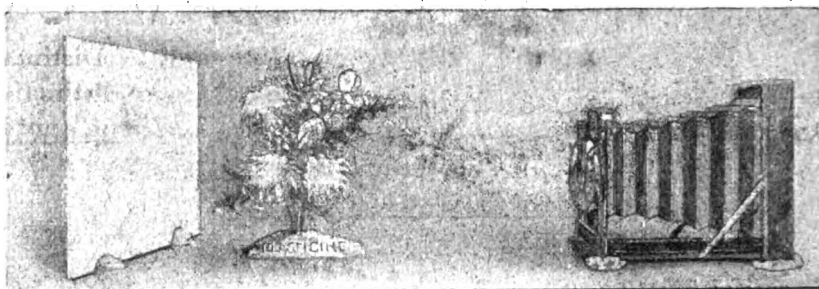
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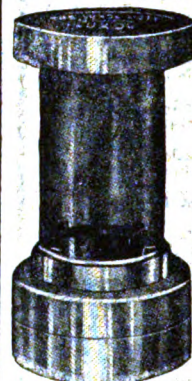
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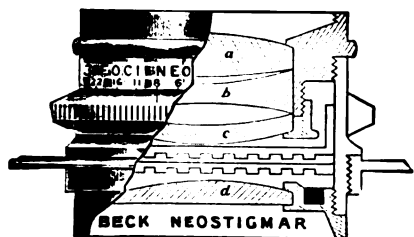
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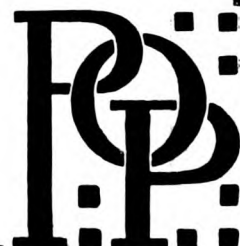
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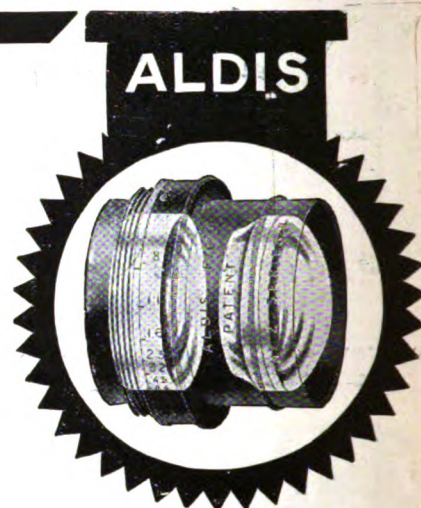
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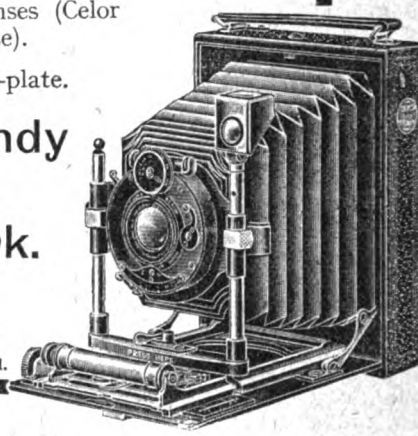
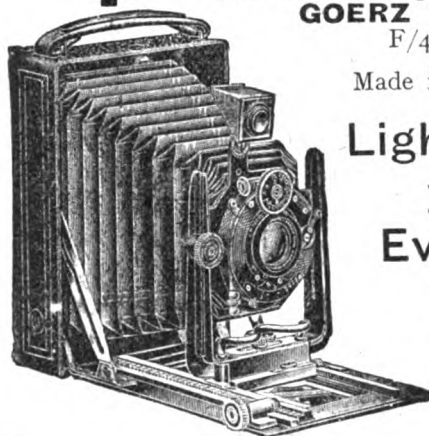
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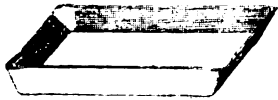
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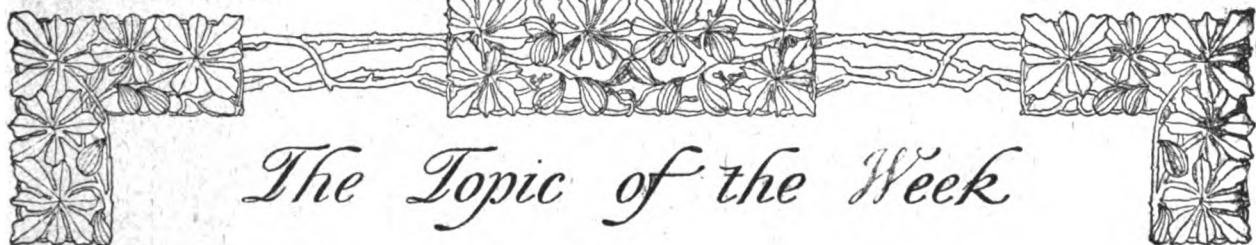
PHOTOGRAPHY AND FOCUS

Edited by
R Child Bayley.

Published Weekly
for Every Camera User.

TUESDAY, AUGUST 13TH, 1912.

VOL. XXXIV. No. 1240.



PRACTICAL LANDSCAPE WORK :—Where pictures are to be found—seeing the subject as it will appear—the loss of colour—a large output impossible.

LANDSCAPE photography has always found its natural home, and often its highest expression, in this country: and there must be very many of our readers who were attracted to the camera primarily in the hope that with its help they might be able to produce landscape pictures such as some they have seen reproduced or in exhibitions. In many respects it is the most fascinating side of photographic work, both for itself and for the pleasant conditions under which it may be pursued. The outfit required is of the very simplest and least expensive character, while if it affords a severe test of the artistic abilities of the photographer, its demands upon his technical skill are less exigent.

The beginner in landscape photography who has the opportunity of going out with an old hand at the work will certainly be surprised at the nature of the subjects which appeal to him. The habit of seeing a picture as it will appear in the photograph, and not simply as it looks in nature, is one to be learned gradually; extraneous details which loom large

to the eye may be left out of the field of view altogether; while others may present such possibilities of subsequent toning down or obliteration as not to matter.

We remember as a striking example of this a very beautiful landscape which figured at the leading exhibitions a few years ago, taking many awards. A dilapidated and hideously ugly gasworks was the most prominent feature in the view that met the eye, but by judicious trimming this was got rid of entirely, and nothing left to suggest the near neighbourhood of anything so prosaic. A delightful little group on the shore of one of the loveliest of lakes tempted us once to land and photograph it, to the great amusement of our companions in the boat. We could not understand their mirth at first; but subsequently discovered that all



FEEDING THE PIGS.

Awarded the Second Prize in the Beginners' Competition just closed.

BY W. N. BISHOP.

that they had seen of the picture was a clothes line with some grotesque garments fluttering in the wind. The clothes did not appear at all in the photograph, although they were useful at the time to screen us from the observation of the group.

The lessons which have to be learnt are, primarily, how the subject will look when its colour is all gone, and is represented by mere black and white; and, akin to this, how the plate will translate those colours, correctly or incorrectly as the case may be. Then one has to learn to see the picture uninfluenced by the surroundings that will be absent in the photograph. It is very helpful, also, to be able to form an estimate of how the same subject would appear under a different lighting, to see if it would be worth while coming at some other time of day.

The large output of the tourist snap-shooter is not possible in the case of the landscape worker. His pictures must owe their charm to the selection and arrangement of the subject, not to any mere topographical interest they may possess. He has to give far more thought, and to work much more deliberately, than if he were merely making a collection of mementoes of travel. The photographer is very fortunate if he brings back as the result of an afternoon's work one successful landscape picture. R.C.B.



THE belief that a masterpiece of pictorial photography may be the result of an accident is one for which there is no foundation. We would go further than this, and say that if, on rare occasions, an award has been given to a picture produced by a fluke, this is not at all to the credit of the judge. We are moved to express these opinions by a review of a number of the entries sent in to our competitions. There can be no doubt that some of these are entered precisely as one buys a lottery ticket, with the idea that in some way or another they may be lucky enough to get a prize. It is clear that some competitors do not read the paper carefully, or at least do not realise that such articles as those we publish in "A Critical Causerie" have any bearing at all upon their own work. We are not complaining on our own account; every reader has a perfect right to send in what he likes, but in their own interests, in that of the progress of their photography, we would urge all those who are thinking of competing to study carefully the articles which we print to help them, and to endeavour to profit by them.

Negative Washing in Hot Weather.

The use of a grooved washing tank, by doing away with a good deal of unnecessary handling of the plates, unquestionably reduces the chances of them frilling at the edges, but if this has once started one has to be cautious so as to avoid it going any further and encroaching upon that part of the picture that is to be printed. It is important, therefore, if the plates are being washed in a vertical tank not to place it under the tap in such a way that the current of water strikes the top edges of the negatives, or it is certain to undermine the film and separate it from the glass. A good

plan is to tie a piece of muslin over the top of the tank, and to put a penny on the muslin just where the stream of water falls on it; this will distribute the water supply over the top of the tank generally. Another method is to take a cloth and wind its top edge round the nozzle of the tap, holding it there with an indiarubber band. The other end of the cloth tube so formed may lie in the washer. This secures a very gentle flow.

Showery Weather.

One is hardly ever safe in this country from the chance of a downpour, and many a camera every summer gets a thorough wetting. As a general rule this is not very likely to do much harm, if it is not allowed to soak in and get the camera damp throughout. The leather, or other covering of modern cameras, generally has a somewhat repellent and waterproof surface, so that much of the rain will run off; the lens also is not likely to suffer from a slight wetting; and the nickel-plated fittings can be made to look as bright as ever with a gentle rub. The only parts likely to be affected injuriously are the internal mechanism of the shutter, and the sliding portions of the woodwork. The shutter should easily be kept dry, but it is not so easy to protect all the woodwork. If any water has made its way in, the camera should be opened out as fully as possible, and left open in a warm room for a day or two, to get thoroughly dry again. If the reversing back and the front are taken off it will help the drying. In some cameras the bellows are merely glued to the wood, and wet may cause them to come undone; but in the best modern instruments the bellows are clamped as well as glued.

Strange Dark Rooms.

This is the time of year when many photographers rely upon the dark rooms of local dealers or in hotels for the changing of plates, and a word of caution as to the condition of such rooms will be seasonable. Sometimes whoever is in charge gives the bench a hurried dust down, sending particles of hypo or of other chemicals into the air to settle on the sensitive surface of the plates. It is much better not to have the bench dusted at all; to take an old newspaper into the dark room, spread it on the bench, and work on that, remembering, of course, never to put the plate film side downwards on the paper. The question of the light-tightness of such dark rooms is another important matter. In our experience there has not usually been very much to complain of on the score of the exclusion of white light at doors or windows; this nearly always has its full share of attention. The trouble arises over the illumination, which one cannot test at the time, and which is certainly frequently quite unsafe. White light ought not to come in under the door, for example, but it is not likely to do much harm if it does, for it will certainly be reflected and re-reflected before it can reach the plate; whereas if the window is unsafe it is much more dangerous, since the light will fall direct upon the plates. Our own practice in strange dark rooms is to pin up a focussing cloth or a sheet of brown paper so as to cut off all light, safe or unsafe, and change in darkness. At any rate that cannot fog a plate.

Your chances of winning the Daily Mail prize of £1000 will be twice as great if you

Take a Kodak

The Daily Mail is offering a grand prize of £1000 for twelve snap-shots illustrating the best and happiest holiday this year.

No matter what kind of a camera you have already, you will double your chance of success by adding a Kodak to your outfit.

"Clearly all the advantages in the Daily Mail Prize Competition belong to those who use Kodaks and Kodak Films," writes the author of a practical little book, *How to win the £1000 Holiday Prize*.

The £1000 is almost certain to be won, not by elaborate photographic studies, but by twelve jolly little Kodak snap-shots, full of action and incident, spontaneity and human interest, life and laughter!

Get your Kodak to-day: here are four to choose from:

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Vest Pocket Kodak—the newest and smallest of the Kodaks—takes pictures $2\frac{1}{2}$ by $1\frac{1}{8}$ inches—fits the waistcoat pocket—"Always with you: never in the way"—with case, 30/-

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No. 3 Folding Pocket Kodak—takes pictures $4\frac{1}{2}$ by $3\frac{1}{2}$ inches—the popular "quarter-plate" size—superior lens and shutter—a handsome Kodak, covered with seal grain leather, £3-12-6

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"HYDRA" IVORETTES are in the form of White Celluloid films, resembling sheets of thin Ivory, and may be used for either Printing-out or Development. After being Printed-out and FIXED ONLY they may be painted in oils on the reverse side, when the colours will show through with beautiful effect. NO EXPERT PAINTING ABILITY IS NECESSARY.

At present IVORETTES are manufactured in TWO SIZES ONLY, viz:

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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which alone prints are criticised will be found each week under the heading "Queries and Replies."

"**R**EADY to Go" is clean, bright work, vivacious, technically irreproachable, rather nicely vignetted, printed to just the right depth, toned to just the right tone, finished neatly; altogether, in fact, quite beyond criticism except on the score of originality.

How often have we seen photographs of pretty children—or pretty Persian kittens—or pretty actresses—or pretty pet dogs—peeping out of baskets? If any reader can tell me of a decently-stocked postcard emporium which contains no picture of this sort, I shall be grateful. Or, rather, I shall be incredulous.

But then I ask myself how often, when all's said and done, I come across a print, whether by a beginner or by an advanced worker, of which I can honestly say that I have never seen anything resembling it before. I

can recall that I have received prints (I have generally, with the utmost eagerness, seized the opportunity to reproduce them in these pages) which were out of the common—prints which betrayed some novelty, either in their faults or their merits, but few, extraordinarily few, betrayed no imitateness whatever.

Does the absolutely new subject exist?

Suppose an airman brought home, one day, a snap-shot of an eagle in flight, taken from above, would not one of our Keartons or Lodges promptly produce another snap-shot of an eagle, the sole difference being that it was taken from below? Suppose somebody went



A Dainty Dish.

By Ernest E. Cleeve.

to the moon and took some moon-scapes, would not their composition be based on Alp-scapes, not so very different, taken thousands of times in Switzerland? Suppose our friends the spiritualists at last obtained a genuine, unimpeachable photograph of a ghost, might it not be pooh-poohed on the score that it betrayed a suspicious affinity to the countless fake spectres of which we are weary?

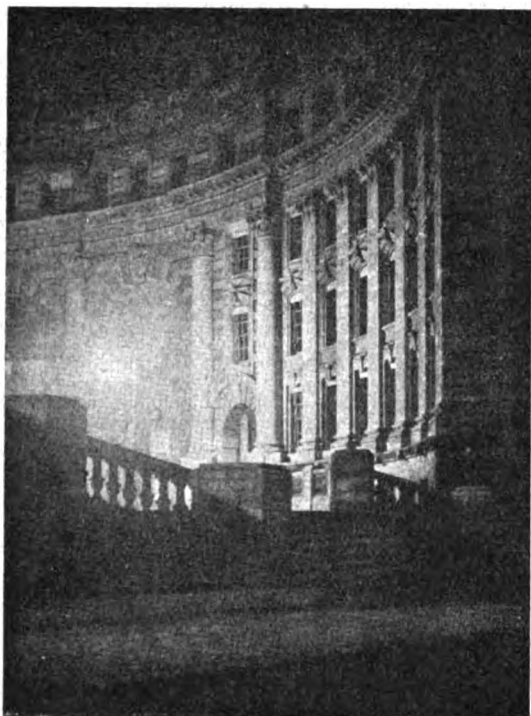
What, in short, is the use of clamouring for originality, if originality must, in the nature of things, be a comparative term? Worse still, what is the sense in raising the accusation of plagiarism—theft of another man's ideas—when half the world's greatest geniuses, literary and otherwise, from Shakespeare downwards, have plagiarised, and have grown fat on the credit of improving upon and beautifully embroidering their loot?

It is perfectly possible that the author of "Ready to Go" never saw or heard of this—what shall I call it?—this basket trick. Smart notions do not visit only one brain in a universe of millions. (I heard of an unsophisticated soul, lately, who, observing that boiling water caused the kettle lid to jump up and down—but you can guess the remainder of the story, which is really rather pathetic



Ready to Go.

By B. E. Gaunlett.

*The Mall Arch.*

By Rayno Cooke.

than amusing.) It is conceivable, I say, that this photographer actually, on his own account, invented the basket trick, in which case let us cry "Bravo"; but suppose he did not—does it matter? He has recognised a pleasant, if not very profound, device, when he beheld it, and has said to himself, "I will do that, too—and do it better."

Whether he has positively done it better, I will not make so bold as to deny or affirm; but let us give him the benefit of surmising that he has *tried* to do it better. And the long and the short of this argument is that the photographer who notes the good in a previous worker's productions and—plagiarism or no—sets himself the task of adopting that good, and advancing upon it, has nothing much to be ashamed of. If he is doing nought else, he is learning his craft.

Besides, in a world full of things which are at once entirely delightful and entirely commonplace, would it not be extraordinary if a democratic art like that of the camera did not tend a little to run in grooves?

Observe the print entitled "A Dainty Dish." Was this to be snobbishly *not* taken because countless proud fathers have taken it before? I repudiate any such kill-joy doctrine.

That is not to say that I am going to fall into ecstasies over "A Dainty Dish." Although I plead guilty to being tickled by its title, I have seen too many pictures of nude babies to maintain my quondam enthusiasm

over this theme. Still I perceive that here, most emphatically, we see one of those universal-appeal subjects concerning which to prate of unoriginality or plagiarism is sheer lunacy; furthermore, I seem to detect in "A Dainty Dish" that excellent intention—the intention to make the best of a job.

Its plain background, its plain simplicity and avoidance of overloaded details, its well-chosen moment, and, lastly, its enjoyable title, all point to this. Clearly if I am *blasé*, the reason is not because I have seen such efforts before, but—to be candid—because this does not happen to be my own offspring. That, to be sure, would make all the difference imaginable. It did, and it does, make all the difference, to this photographer.

Only the other day, at some exhibition or other,

I saw a large ambitious bromoil of the Mall processional arch seen by night and lit by electric arcs. Such night effects have been taken in London and elsewhere many times; but this particular subject was fresh by reason of the circumstance that the edifice itself has only recently come into being. And now, in my beginners' bundle this week, here is another rendering of the Mall arch by night, and I catch myself murmuring that it is hackneyed. That is unfair. In this case, whatever we may think of the others, the chances are quite in favour of this tyro having hit on a theme exactly similar to the older hand's theme, without having set eyes on the latter. Wherefore he is to be congratulated.

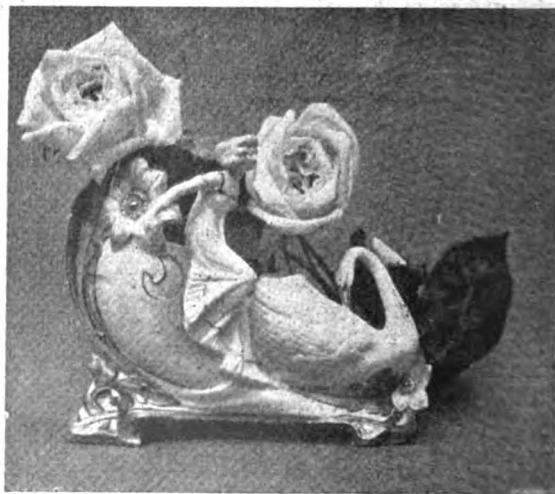
For it is a fine, impressive theme, and has been very fairly well tackled. The one bad mistake is the inclusion of the lamp. How it was to be omitted I do not pretend to say, but I believe it was omitted in the bromoil I alluded to, not merely painted over. Bare lights are hard to manage in these night street scenes, and when possible should be masked behind buildings, pillars, or

what not; at least near ones should. Distant vistas of street lamps matter less. It is the big, close-up lamp, inevitably turning into a blob of halation, as this one has done, which kills the grandeur of such scenes. Let us cover this lamp with a fingertip, and we shall see how enormously the arch is improved. As things are, I should almost be inclined to recommend the drastic trimming-off of a strip down the left-hand side, to cut out the lamp altogether; for though we then lose the actual aperture in the arch, the pillars which remain are very dramatic.

There would seem to be no new variant on the theme of flowers taken in a vase. A hopeless attempt, to improve upon what has been done in that line! Yet look at "A Freight of Roses"; does it not possess that *souçon* of novelty which justifies plagiarism, which deftly, by a touch, turns unoriginality into something approaching originality?

It is a blithe conceit, this of the freight of roses, and capitally carried out, except, maybe, in one trifling detail—the fact that the head of the figure comes against the right-hand bloom. The head should have been detached, so as to be very distinct, and so that the whole of the feminine sprite should have been immediately recognisable as such. Otherwise, this is a quite charming, little attempt at quaintness. Not high art, perchance, but pleasant jesting, of its kind, and an amusing bit of pastime for an idle afternoon, involving some nice questions of exposure and arrangement both. Suppose these semi-imitative, quasi-original, half-plagiaristic pictures had no other excuse but that they were good practice, would they not be justified? I think they would.

Let us not be too free with the use of the adjective "hackneyed." Dwellers in glass houses—

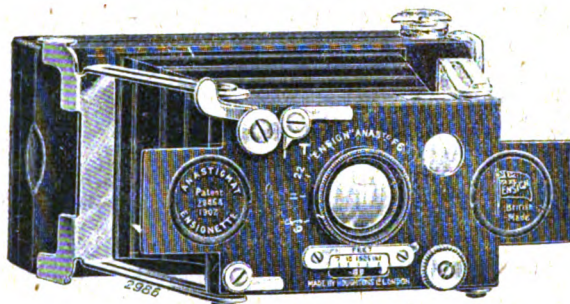
*A Freight of Roses.*

An Anastigmat Lens doubles the utility of a Camera.

No. 1 "Ensignette" with Anastigmat Lenses
 . . . and Focussing Adjustment . . .

(PATENT.)

For Pictures $2\frac{1}{4} \times 1\frac{1}{2}$ inches.



In the Anastigmat Models of the "Ensignette," all the original and unique features of the Camera are retained. The front is slightly different in appearance, but in most other respects the construction of the "Anastigmat Ensignette" is the same as the standard model.

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The Lens is focussed by a milled wheel which projects just over the bottom edge of the Camera front. The turning of this wheel moves the Lens backward and forward for distant or near objects as required. A sliding pointer is actuated by this focussing wheel, and the respective distances for which the Lens can be focussed are indicated on an engraved scale.

In an "Ensignette" Camera fitted with a fine Anastigmat, you thus have the following advantages:

- You can carry the Camera in your waistcoat pocket.
- You need scarcely know it is there until you want it.
- You have both your hands free.
- You can load the Camera in daylight.
- You can get six pictures without having to re-load.
- You have everything self-contained and complete.
- You get perfect little negatives sharp and crisp to the corners.
- You can enlarge from these negatives to an almost unbelievable degree.
- You can focus sharply on objects as near as 7 feet from the Camera.
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- You cannot have a more useful Camera for continual use.

No. 1n. "Ensignette" Camera, complete with "Ensign" Anastigmat Lens, f/6, and Focussing Adjustment	£3 15 0
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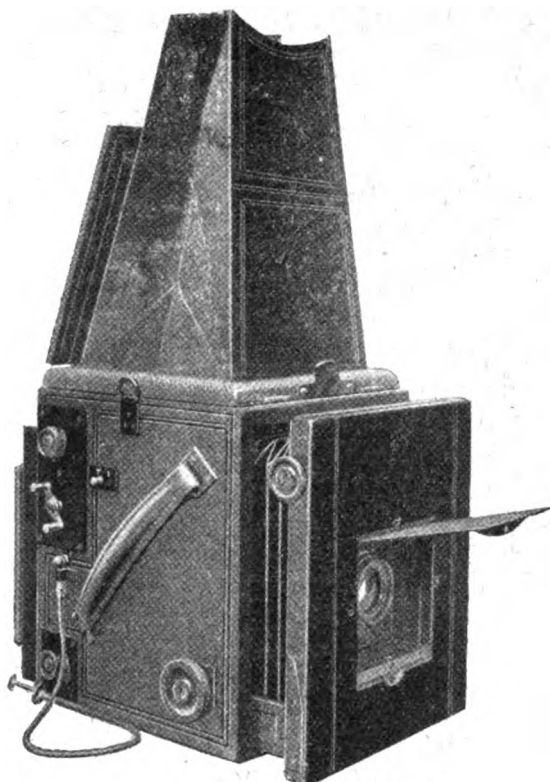
Write for the "Ensignette" Booklet. It will be sent free.

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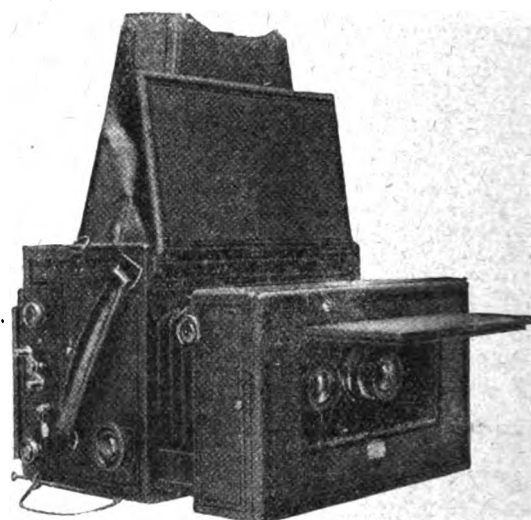


88/89, HIGH HOLBORN,
 LONDON, W.C.; and at Glasgow.

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BRITISH MADE



"Your 'Challenge' de Luxe Reflex is vastly superior to any Camera I saw in London"

So writes an enthusiastic owner
after examining all makes

THE "CHALLENGE" DE LUXE REFLEX is the perfect instrument for keen and exacting workers. The picture is always "caught" on the plate in the *right* position, the full view ensuring almost perfect pictorial composition. For sporting subjects, natural portrait and figure studies, or press work, this Camera is unsurpassed. The advanced photographer who owns a "Challenge" de Luxe Reflex is proud of his instrument, as he never fails to produce brilliant, effective pictures. A detailed description and prices will be found in the giant catalogue.

THE "CHALLENGE" DE LUXE COMBINATION STEREOSCOPIC-REFLEX.—Stereoscopic Photography is a delightful and absorbing hobby. The pictures created possess enduring interest as each detail stands out boldly in relief and true perspective. Thus in looking at these pictures in later years the scenes portrayed are vividly recalled. In this new 1912 Model the Reflex is combined with the Stereoscopic, and many other improvements having been incorporated, this instrument is now acknowledged to be the *final* word in Camera construction.

Both instruments are sold with the following guarantee: The lens, the shutter, etc., are accurately adjusted to each instrument, and a test picture is enclosed with every camera, thus proving scientific accuracy in every detail. Should a camera be found faulty within the first 14 days, the defect will be rectified or a new instrument substituted free of charge.

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Questions & Replies

Advice or help given on any technical point. For rules see below.

ANXIOUS (Preston).—As you were awarded a certificate, you are only eligible now to compete in the Advanced Workers' Competition.

E.S.R. (Dolcelly).—All three you mention are quite in the front rank of their kind, and there is no need to look further for a first-class instrument.

DIWARD (Newcastle).—The fault is due to under-exposure, as you would have learned had you been following the "Lessons for Beginners." It is a very common one.

KIMBERLEY READER (Kimberley, S.A.).—The suggested addition is not one which we should advise, for several reasons, into which we cannot go in this column.

BROWNIE (Waterloo).—Usually it is because they were not given a formalin bath the last time before drying, and were not dried and then re-wetted before requeuing.

DAILY PAPER (Swansea).—A print should certainly be sent, not the negative. You might get anything or nothing, depending upon circumstances. It is quite impossible for us to say.

L.C.H. (Wimbledon Park).—Possibly the hood is not very effective—it should extend so as to cut off almost up to the margins of the pictures. There is nothing in the particulars of the camera which you give that in any way explains the defect.

BEARWOOD (Birmingham).—It is difficult to advise without knowing more what it is you usually do. We should be inclined to keep what you have until you are in a position to go in for something altogether better, say a Goetz or similar maker.

CAMERA (Folkestone).—The one you fancy is the better of the two. What the dealer stated might very well apply to either, as it sometimes happens with both, but it is quite easy to avoid it by (1) always holding the camera at the same angle when changing, and (2) by taking care not to get the shafts twisted or bent.

LEX (Palmer's Green).—There is no certain means of removing the spots. Bleaching in a one per cent. solution of potassium bichromate to each ounce of which ten drops of hydrochloric acid have been added, thorough washing and then redeveloping, it is said, will remove them, but it did not do so in our hands.

TARLETON (Leigh).—If you were paid for the group in the ordinary course of business you can do nothing to stop its reproduction. If you took it for nothing, or at a reduced charge in order to retain the copyright, it rests with you. No registration is needed, notice to whoever is concerned that you propose to assert your rights in it should be sufficient.

E. SOUTHWORTH (Clitheroe).—Everything depends upon the nature of the stains. "Fixing solution" would not, itself, stain, but pyro or metal would do so. A five per cent. solution of citric acid might be tried, and, if that fails, a weak solution of bleaching powder. Before either is applied, and afterwards, the stained enamel should be scrubbed with soap and water and a nail brush and well rinsed.

RAPID (Ripley).—As the defects are characterised by finger markings it is clear that neither paper nor developer is to blame, but some impurity imparted irregularly by finger tips and other means. The curious mottling seems to reproduce exactly the fine cracks found in an old porcelain dish, while the streaks seem to denote that the developer was not applied uniformly. Perhaps these notes will give you a clue to the cause of the trouble.

JOS (St. Ives).—The strength of the light falling on the negative in the fixed focus enlarger should be measured with the paper of an exposure meter; when the correct exposure for a negative has once been found by trial (as explained at length in "Photographic Enlarging" (price 1s. 6d. nett, or post free from our publishers 1s. 9d.)) it will be seen what relation it bears to the time taken for the meter paper to darken, and this will hold good of all other negatives of similar density.

BARTON (London, W.).—Yes, you can use a rapid daylight paper in a daylight enlarger, use exposures ranging from five minutes to an hour or more, according to circumstances. The best way to ensure correct exposure is to find out by trial the relationship between the strength of the light falling on the negative, as measured, say, with the paper in a Watkins exposure meter, and the exposure required by an average negative. You can then at any time measure the light and form a fairly correct idea of the exposure to give.

W. S. WALKER (No address).—Thanks for your note, which we shall be glad to use as suggested.

SHUTTERS (Harrogate).—There is very little to choose between them; you will not go wrong if you are guided by your own fancy.

F.L.S. (Bedford Park).—The lens is, presumably, a rapid rectilinear, but the seller whose name it bears could no doubt tell you more about it.

V.P. (Salisbury).—Many of the illustrations in the press are obtained with cameras of that type, but for ordinary press work a larger size, half-plate generally, is employed.

W.F.A.E. (Hitchin).—They are about equally sensitive, but there is no published table of speeds of such productions, nor do we see what it could be of much use.

WINDO'S SON (Bellahill).—It is done by a secret process, the details of which we are unable to give. Frith and Co., Reigate, Surrey, will supply you with postcards of this kind.

WESTBURY (Wembley).—It will do very well, but is needlessly strong. One ounce of the metabisulphite would be ample, and two parts of water to one of stock solution would work just as well as equal parts, if not better.

S.F. (Brighton).—The deposit is due to the use of hard water. It does no harm, but if you object to it, a gentle rub under the tap with a tuft of cotton wool the last thing before putting them up to dry will remove it.

TYRO (Ebbw Vale).—There is no means of finding out what they stand for without actual measurement, methods of doing which are given in "Land Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 9d. The inscription means "Patented in France and abroad" and gives no clue to the maker.

TONE (S. Shields).—It is quite useless attempting to get prints of a good rich colour from such negatives, they are much too weak. If you increase your exposures, say four times, the same development should give you satisfactory negatives. Those you have will be best if printed on gaslight paper.

ORTHO (Belfast).—It is about equal to a two or three times screen. The plates must not be freely exposed to an orange light or they will certainly be fogged, and that is probably the cause of your trouble. We would strongly advise you to get a proper safe-light and not rely on pieces of coloured glass obtained casually.

PLATINUM (Petersfield).—It will be well to read the series of articles on the subject, which started in our issue for May 28th this year. As was pointed out ("Photography and Focus," June 11th, 1912, p. 485), it is possible to get sepia tones by the addition of a very small quantity of mercuric chloride to the developer used for "black" paper and by warming the developer.

W. WINAUM (South Lambeth Road).—Any of the formulae given in Luke Smith's "Toning Bromide Prints" may be applied to lantern slides; the most suitable blue-green will depend on the taste of the user. A hardening bath is not necessary, but when either plates or prints are going to be submitted to a number of solutions or prolonged wetting it is always a wise precaution to use one.

OWL (Newark).—The formula referred to is as follows:

Water	10 ounces
Citric acid	20 grains
Pyro	10 grains
Metal	10 grains

Potassium bichromate (one per cent. solution) 2-5 minims

Faintly printed p.p.p. prints placed in this with-out washing develop up to a sepia tone.

161 R.S.B. (London).—"Bulletin of Photography," 210, North 13th Street, Philadelphia; "Camera," 1317, Arch Street, Philadelphia; "Camera Work," 111, Madison Avenue, New York City; "Photo-ara," 383, Boylston Street, Boston; "Photographic Times," 39, Union Square, New York City. The others we have not got, but presume a letter addressed to the city in each case would find them.

PUZZLED (Idle).—The cause of the markings should easily be traced, since they are of so very definite an outline. We cannot find it, but you should be able to do so by looking for something of that form and size, which, at some stage, comes in contact with the plates. We suspect it is on the bottom of the camera, in which case a piece of celluloid, such as a cleaned roll-film negative, might be fastened down as a protection.

PANCHRO (Guildford).—They are not now in existence.

IDEX (Bristol).—There is no book dealing with the subject in any way.

SCREEN (Tonbridge).—There is no way of finding out except by actual trial.

ADDRESS (Burnley).—They have not been in business now for many years.

BEGINNER (Reading).—Kodak film is orthochromatic, but not panchromatic or red-sensitive.

P.W. (King's Lynn).—The apparatus is not on the market in this country, and has not been through our hands.

NEW READER (Bedford).—We have handed your letter to our publishers, to whom all enquiries as to back numbers should be sent.

X.Y.Z. (Preston).—The book is out of print, but a copy might be picked up second-hand. The only way we can suggest would be to advertise for it.

COLLOTYPE (Peckham).—The action is precisely the same in both cases, the only difference is the support. We have handed on your enclosure as requested.

J. COOPER (Reading).—Messrs. Fallowfield, 146, Charing Cross Road, London, W.C., will doubtless supply them, as they specialise in such apparatus.

COLONIAL (London, W.C.).—If you will call at 20, Tudor Street, E.C., some Wednesday morning we shall be very glad to do what we can to help you.

WATER (Bath).—None of the ordinary photographic processes require distilled water. If the water is fit to drink it should be pure enough for photography.

S. B. REED (South Shields).—Thanks for your note, but we have already given practically identical formulae; they are, in fact, what are in common use for the purpose.

CHESTERFIELD (Marilybone).—If you mean cleaning the films off the glasses, we know of no better way than to soak them in a strong hot washing soda solution, and then to go over them with a scrubbing brush.

BREX (Newark-on-Trent).—We have not heard of the application before, but photography is very largely used in recording machines, and there is no reason to suppose that the statement is untrue. It would probably be some form of blue-print paper.

HENRY (Wolverhampton).—The exposure has been ample, but more development was needed. The factorial system is not intended to be used rigidly and without any discretion. If you find, as in this case, you are under-developing for the result you require, then a higher factor should be used.

GEO. A. (Liverpool).—Your letter is written under a misapprehension. A solution of hypo of a strength of "four ounces to the pint" is generally understood to mean four ounces of hypo in each pint of solution. It does not vary much matter whether it is taken one way or the other, provided one's practice is consistent.

SHARPEN (Walsall).—The lens is fixed at such a distance from the plate that objects more than eight or ten yards away are in sharp focus. If you wish to photograph near objects you will have to use "magnifiers," which fit on in front of the camera lens, but then unless you use a small stop distant objects will not be sharp.

CHEMIST (Pudsey).—There is a difference, as you point out, but it is much too small to have any influence in practical work. As you have no doubt noticed, we endeavour to lay full stress on the things that matter, not troubling about those which, at the most, have only a theoretical interest. There is quite enough to do in photography to look after essentials. Even your own calculation is not strictly accurate except for one particular temperature.

A number of replies are unavoidably held over.

Regulations.

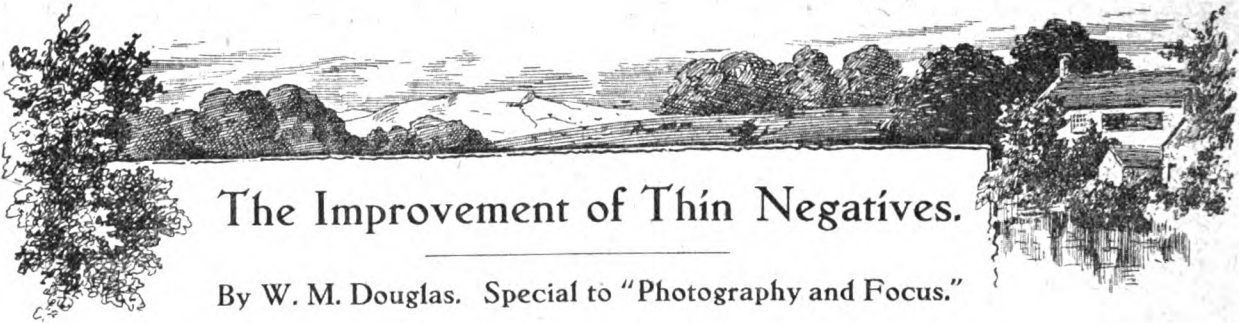
(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamp) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



The Improvement of Thin Negatives.

By W. M. Douglas. Special to "Photography and Focus."

THERE can be no doubt that a great many of the negatives that are made by amateur photographers are printed just as they are, when with a very little trouble they might be made to give much better results. This is especially the case with thin negatives; that is to say, those that are free from fog, but which have been developed for a little too short a time. This defect can be remedied very easily by intensification. Yet how many workers fight shy of this process!

Reasons Against Intensification.

The reasons for avoiding it are manifold. It is a troublesome operation, involving two processes—bleaching and blackening; there is supposed to be a risk of injuring the negative; it is very important not to attempt to intensify until the whole of the hypo has been washed out; pinholes in the film are said to be caused by it; moreover, it is not easy to tell until it is too late whether the action has not been carried too far.

reader who has followed this article so far will work on the lines which I will proceed to lay down, I am convinced that he will find many of his negatives vastly improved, and will wonder how it comes about that he has not used so simple and so satisfactory a method before.

The method also has the merit of being instantly applicable. It requires only one stock solution, which can be kept upon the shelves all ready for use; it is poured over the negative which needs intensifying, and is allowed to act as long as seems necessary, when the liquid is poured back once more into the stock bottle to await further need for it.

Preparing the Stock Solution.

In addition to hypo and to mercuric chloride, which, presumably, the amateur already has upon his shelves, potassium iodide will be the only chemical he will require, and half an ounce of this will be sufficient for a very long while.

and to use hot water, as it takes rather a long time to dissolve. A hundred and eighty grains of potassium iodide are dissolved in two ounces of water. Cold water may be used for this, as the iodide is very soluble.

When both these solutions have been made, the solution of potassium iodide is poured slowly into the other, which is swirled round and round all the time. The result is a thick orange-coloured liquid. As more and more of the iodide solution is added, the liquid tends to become clear, and if the whole of the iodide were poured in we should get a water-white solution again.

What we want to do in making up this intensifier is to stop just short of this, and so we add the rest of the iodide a drop or two at a time, until we can almost see through the liquid. If a little too much of the iodide is added, a drop or two of a weak solution of mercuric chloride will bring it back to the almost clear stage.

If such a course is preferred, we can avoid the necessity of adding further mercuric chloride, by keeping a little of the solution in a separate vessel, only adding the iodide to the bulk, and then when the operation seems nearly complete, adding the balance of the mercuric chloride solution, followed by just as much of the iodide as is seen to be necessary. There is no difficulty about it, if one takes proper time.

Then, taking an ounce and a quarter of the ordinary stock solution of hypo, of a strength of four ounces to the pint, we dilute it to make two ounces, add it to the mixture just prepared, which it at once makes perfectly clear, and the stock solution, which forms the intensifier, is ready.

The solution may be put into a stoppered bottle, labelled "Edwards Intensifier," and will keep for a long time in working order. It gradually decomposes in time, a dense red precipitate collects at the bottom of the bottle, and the liquid ceases to act. Light is said to cause it to spoil more quickly. For some months, at any rate, if it is kept in a cupboard, or in stoneware bottle, so that it is not needlessly exposed to daylight for a long while, it will be found to be in working order, even if a slight precipitate shows that the alteration is in progress.



THE FIDDLE MAKER.

BY NICHOL ELLIOT.

From the Advanced Workers' Competition just closed.

All of these objections vanish if, instead of intensifying with mercuric chloride and ammonia, which is the process generally advocated, we adopt the mercuric iodide method. The formula which I invariably use for this is that known as "Edwards." If the

To make up the stock solution of iodide intensifier, 60 grains of mercuric chloride are weighed out and dissolved in eight ounces of water. It is best to crush the chloride to a fine powder, which can be done by wrapping it up in some clean paper and hammering it,

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5 x 4 and postcard, £3 10s.

$\frac{1}{4}$ -plate, £4 5s.

7 x 5. £5 15s.

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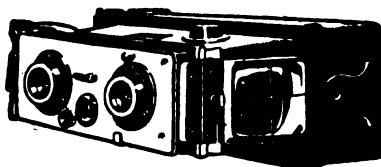
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PLEASE MENTION "PHOTOGRAPHY" WHEN CORRESPONDING WITH ADVERTISERS.

One Great Merit.

Now this intensifier has one great merit—it can be used soon after the negative is taken out of the hypo; there is no need, as there is with practically all other intensifiers, to wash all the hypo out.

The negative should be rinsed half a dozen times, for about five minutes, after fixing, so that nothing more than a trace of hypo is taken by it into the intensifying bath, but that is all that need be done.

Moreover, being a single solution intensifier, which acts directly and gradually, its effect is visible from the first; it can be watched, carried just so far as seems to be necessary, and then stopped.

Those who have used one of the other intensification processes, in which the plate is first bleached and then blackened, will be able to appreciate the great advantage which is conferred upon the user by a method which can be watched and stopped at just that stage which seems to be correct.

The Visible Action.

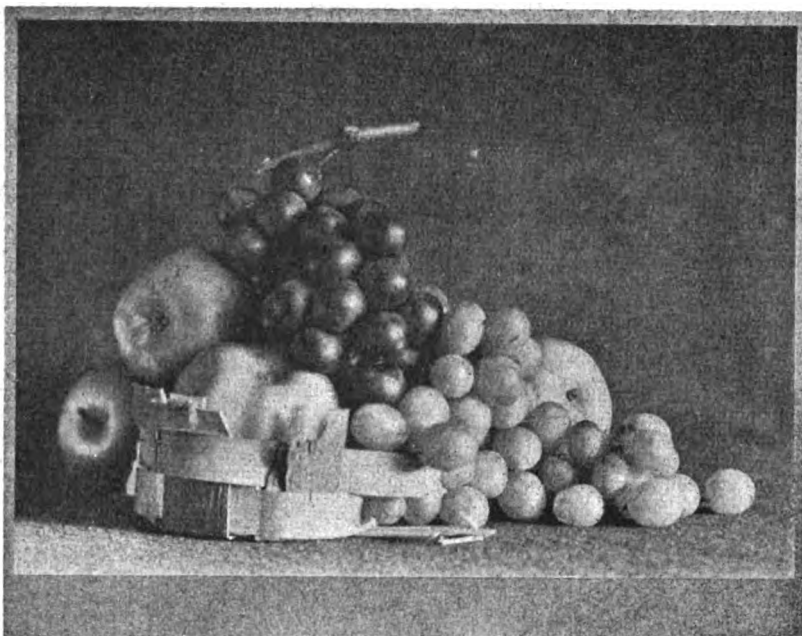
The action of the solution turns the surface colour of the plate from black to grey, and this alteration, if the intensification is allowed to go far enough, will extend right through the plate, but much less is usually sufficient. The dish should be rocked gently, and the plate rinsed as soon as the action has gone far enough. The intensifier is then poured back and put away for use another time.

The negative is placed for a couple of minutes in a little of the stock (four ounces to the pint) hypo solution diluted with ten times its bulk of water. This removes any slight yellow stain left by the intensifier. The hypo must not be too strong, or the intensification will be undone. The usual washing to get rid of hypo completes the operation.

It has been said that after the lapse of some years the negatives so intensified alter, and that should this happen a solution of Schlippe's salt of a strength of five grains to the ounce will restore them; but I have not found any signs of alteration in negatives that have been intensified in this way, although I have some that were done quite six years ago. Perhaps, however, this lapse of time may hardly be considered sufficiently severe a test; although, if they are going at all, I should think there would be some signs of it by now.

I would strongly advise those who occasionally suffer from thin negatives to adopt this very simple and satisfactory method.

It will be found useful not only as a most effective remedy for any negatives that are accidentally too thin, but as a means of getting exactly the density wanted, when it is impor-

**FRUIT STUDY.**

From the Advanced Workers' Competition just closed.

BY A. E. LAW.

tant not to have the least bit too much. Development may then be deliberately stopped short, before full density is reached, the plate fixed and rinsed, and then intensified in this way until the required vigour is obtained. It is much easier to determine this when intensifying in daylight than when developing in the ruby light.

MR. J. HARRINGTON. The managing director of Harringtons, Ltd., Australia, and Harringtons N.Z., Ltd., is now in London on a visit, and is staying at 1, Lexham Gardens, Kensington, W.

THE EDINBURGH PHOTOGRAPHIC SOCIETY entertained its past president, Sheriff R. C. Malcolm, at a complimentary dinner on the 15th inst., on the occasion of his appointment as Sheriff-Substitute of Inverness-shire.

A NEW CATALOGUE, which can be obtained post free on demand, has just been issued by the Watkins Meter Co., Imperial Mills, Hereford. It includes particulars of additional patterns of time thermometers, new sizes in the time tanks, etc.

A NOVEL COMPETITION which should arouse a good deal of interest amongst amateur photographers is that which has just been announced by the Paget Prize Plate Company. Fifty pounds in prizes is being distributed for the best negatives showing the advantages of the "Hydra" plates. Here is an excellent opportunity for working out typical examples of photography, showing where a plate which it is practically impossible to over-expose will score over one of the ordinary kind. Full details of the regulations, prizes, etc., were given last week amongst our advertisement pages.

THE HALIFAX CAMERA CLUB. All communications for the club should be addressed to Mr. Lionel Dickinson, 113, Ovenden Road, Halifax, who has succeeded Mr. Harry Crossley as honorary secretary.

A COPYRIGHT CASE. A shopkeeper was summoned at Loughborough for contravention of the Copyright Act by the sale of photographs on July 3rd and 13th. The originals were not copyrighted, and it was contended that the copies were made before the Act came into force. The Bench allowed the summons to be withdrawn, the defendant paying 5s. and the costs, and being allowed to sell the rest of the cards in his possession.

DEATH OF A CALOTYPE WORKER. Mr. J. D. D. Cogan, who died at Bath on the 29th ult., at the age of 94, was a worker of the Talbotype process in its earliest days. He subsequently started in business in Bath as a photographer in 1854, which business he sold to Mr. F. Bird some twelve years later, whose son, Mr. Graystone Bird, still carries it on at the old address, and has made its name widely known. Mr. Cogan was a popular lecturer on electrical subjects for nearly half a century.

A NEW GLASGOW SOCIETY. A new photographic club has been founded in the East End of Glasgow, known as the "Eastern Photographic Art Circle." It is being worked on lines somewhat similar to the larger and old-established Glasgow Pictorial Circle, the president of the new society, Mr. W. J. Hart, whose work is well known to the readers of *Photography and Focus*, being a member of the last-named club. The honorary secretary is Mr. Dan Woods, of 38, Westminster Street, Parkhead.

Systematic Samuel

A series of interviews with a successful amateur, & what they taught.
— special to "Photography & Focus." —

NO. IV. PRINTING.

THE next time I saw Sam he asked how the negative arranging had progressed, and I was bound to answer that, after the elimination of the bad and uninteresting, not a very great deal remained that were worth printing.

"Well, that's something," he answered. "You have had the courage to eliminate the unfit at any rate, and printing the good will be interesting. Though it is marvellous what some people will print. Last year I met a German at the hotel at which I was staying, and every morning as regularly as clockwork he went out on to the hotel terrace and fired off twelve exposures in about two minutes. At last I simply had to ask him what game he was playing at."

"I photography learn," he said, "and every morning I the photographic exercise take." And would you believe it, after that he straightway went to his room and developed the twelve, and as soon as they were dry printed them and stuck them in an album. And they were horrors too. I can tell you, for he insisted on me wading through books full of them. Well, I suppose, he had system, but I bet it was an expensive one. Now about these prints, what paper are you going to use?"

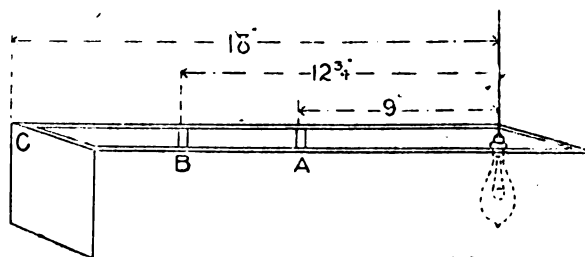
"That's a point on which I wanted your advice. What is your favourite?"

"I have no favourite, but always use the process I consider best suited to the negative. Good plucky negatives are best printed in bromide, p.o.p., or platinum, soft ones in gaslight, or as enlargements. Here is the printing shelf in the cupboard—as you see, I have nailed up small partitions so that the materials for each process are kept quite separate. No. 1 is for p.o.p. and contains packets of paper, printing frames, also a packet of matte and glossy self-toning paper, which come in very useful if a print is wanted in a hurry. No. 2 contains gaslight paper and its chemicals. I always use amidol as the gaslight developer."

"Well," I admitted, "I know that it is the best, but I generally use metol hydrokinone."

In the compartment I espied a long white box and also a peculiar piece of bent wire, and asked Sam the use of them.

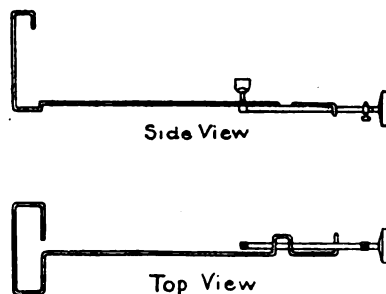
"This white box is for exposing the gaslight paper when I am here at home, where I have electric light. You see the lamp is lowered into this end and the printing frame is placed



Box arrangement for gaslight printing.

against the stops at A, B, or C. At B, the exposure is twice that required at A, and at C it is twice that required at B, as the intensity of the light varies as the square of the distance from the source of the light. Hard negatives I print at A, normal at B, and soft at C, as the further the frame is from the light the greater will be the contrast in the print. The wire frame I use in a similar manner when I am staying from home at a place where only gas is installed. If they are of use to you, you had better make a sketch of them and do likewise."

"Next we come to platinum printing. You see the paper is kept in an airtight tin. I always put it directly in this when I open a new tin of paper, and every now and then I examine the calcium chloride in the storage tin to see that it is in good condition and give it a shake before



Wire frame for gaslight printing

the fire to drive out the moisture it may have absorbed. These platinum printing frames have each a sheet of rubber at the back to prevent any damp from reaching the paper, when it is in the frame. As you are thinking of taking up platinum printing, here is a hint that may be of use to you. You are a cyclist, so that you

will probably have some worthless old inner tubes: pieces cut from these do excellently for this purpose, and also if you cut the tube in small strips across you will find that you will have a store of rubber bands that are useful for many purposes. A celluloid film, such as a roll film negative with its gelatine cleaned off will also serve as a damp excluder; but the rubber is

better, as it fits closer and makes a soft pad. Then that last compartment contains the bromide paper for enlarging. If you care to come round again next week I will show you some of my prints and how I store them."

The Week's Meetings.

MONDAY, AUGUST 12TH.

Leeds C.C. Judging Child Picture Competition.
Southampton C.C. An Ideal Camera Club. C. M. Cooper.
Glasgow and W. of S.A.P.A. Canal.

TUESDAY, AUGUST 13TH.

Nelson P.S. Demonstration by H. Beaumont.
Hackney P.S. Composition in Landscape. A. and F. Read.

WEDNESDAY, AUGUST 14TH.

Cwmaman A.P.S. Recapitulation Night.
Manchester A.P.S. Alderley Edge.
Southampton C.C. The New Forest.
Rochdale A.P.S. Open Night.
N. Middlesex P.S. "Printing in" in Enlarging. Discussion.

THURSDAY, AUGUST 15TH.

Sheffield P.S. Holmesfield and Cordwell Valley.
Bath P.S. Mr. Cooling's Nurseries.

SATURDAY, AUGUST 17TH.

Spen Valley L. and S.S. Cawthorne.
Lincoln A.P.S. Bottesford.
Bowes Park and D.P.S. Denham.
Small Heath P.S. Client.
Leeds C.C. Ulleskelf and Tadcaster (Pictorial Section).
Hampshire House P.S. Bookham.
Oldham P.S. Carr Wood.
St. George (Glasgow) C.C.C.
St. Rollox C.C.C. } Strathblane.
Glasgow Eastern P.S.
Hull P.S. Selby.
Hackney P.S. Greenwich River and Park.
N. Middlesex P.S. Ickenham and Swakeley.

MONDAY, AUGUST 19TH.

Bowes Park and D.P.S. The Swiss Alps. R. Gorbould
Wallasey A.P.S. Ten minute Lectures Members.



AN OLD STAIRWAY

BY H. H. WRENCII.

From the Exhibition of the Chelsea and District Photographic Society.



THE DAISY CHAIN.

BY MISS WINIFRED H. PROUT.

Checking the Magnifiers.

A Useful Operation. By "Practicus."

Special to "Photography and Focus."

THE four illustrations reproduced below were obtained in a series of trials with a cheap magazine hand camera, which were undertaken to ascertain whether the magnifiers provided with it were correct, and also the extent of the depth of focus which the lens and magnifier in each case possessed. As the operations are really very simple and interesting in themselves, and as the information which they give is extremely valuable to the owner of the camera, we will describe their various stages.

A set of boldly printed figures can easily be obtained from an old block calendar, and are pasted upon cards. A wooden prop of sufficient length for the purpose—in this case it was ten feet—is then fixed up horizontally at about the height of the lens, when the camera is on the support that is used. This support may be a table or box, which should be covered with brown paper, and the position of the camera marked off on it, by running a pencil round it; so that the camera may be lifted up to change the plate, and put back again in exactly the same position.

Measuring from the lens, the numbers are then fixed to the prop, in such a way that each number indicates its distance in feet from the lens, each being visible from the lens, and all sufficiently in line to fall somewhere near the centre of the picture. In the case in point, the card bearing **2** was fastened, two feet from the lens to the

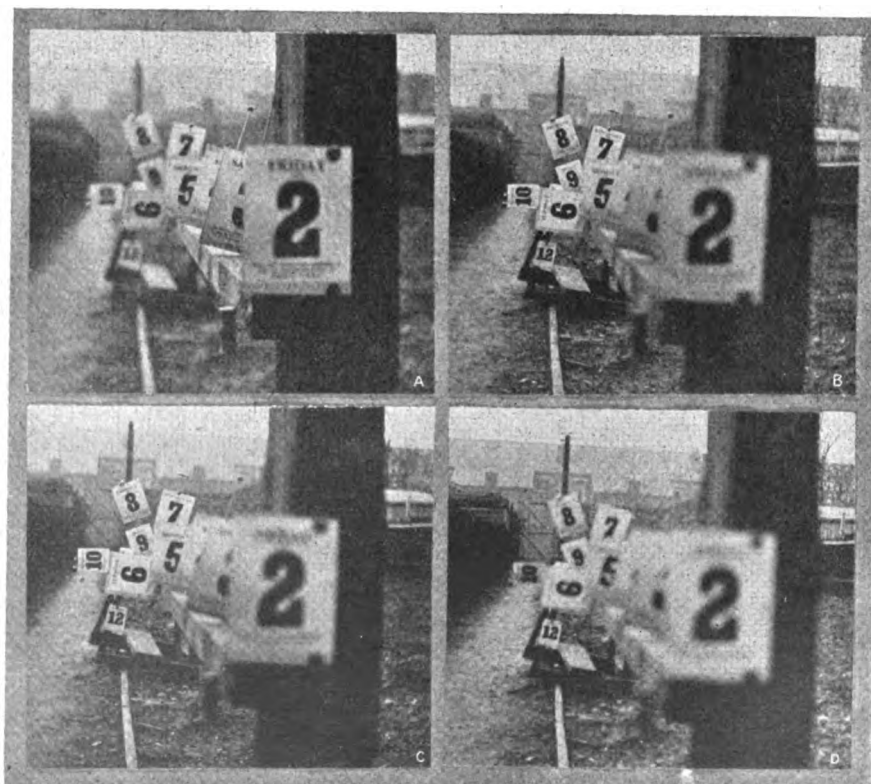
upright post carrying the prop. Each of the other cards was held by a hat pin thrust through it thus, and stuck at a suitable angle into the prop.

These preparations having been made, a series of exposures were made on the cards, using first the 3 foot, then the 5 foot, and then the 9 foot magnifier, lastly exposing one plate without any magnifier at all. Prints from these negatives are reproduced, marked respectively A, B, C, and D. It is most important to make a note at the time of what each plate records, so that there may be no mistake as to its indications. It would have been interesting in each case to have taken a second record using the smaller stop also; these were all taken with the full aperture of the lens. But the information as to the full aperture is the most important, of course. It is best to use slow backed plates, if they are at hand; but any plates will serve to tell what is wanted. The exposure must either be as quick a time exposure as possible, or the slowest speed of the shutter,

in a good light. As the plates are taken out of the camera, each must be marked in pencil in one corner, with a number corresponding to one made on the notes. The plates are then developed, and prints made.

Turning now to print A, which was taken with the 3 foot magnifier in position, it will be seen that, while the 2 and the 5 are slightly blurred, the 3 and 4 (parts of which can just be seen between them) are sharp. With a magnifying glass we can even read the inscriptions under the figures on these, although this, of course, is sure to be lost in the reproduction. It is evident, then, that with the 3 foot magnifier objects in the centre of the picture will be rendered sharply, if they are 3 or 4 feet away. In the case of B, the 5 foot magnifier was used, but the print shows that this magnifier is incorrect. The 5 is not sharp; even the 6 is not sharp, although it is not very perceptibly blurred. Actually, this magnifier gives sharp pictures of objects 7 to 10 feet away. When we turn to C, taken with the 9 foot magnifier, we find that it gives practically identical results with the previous one, so that it may be regarded as correct. Print D, taken without a magnifier, shows us that objects even 12 feet away are not quite sharp, although very nearly so.

It should not be difficult for any reader to repeat these experiments with his own apparatus, and thus learn the powers and the limitations of his lens.





More Notes on Photographic Holiday Records.

A tripod even for the lightest of hand cameras is very convenient at times, and some of the folding telescopic metal tripods are so surprisingly compact that they can hardly be regarded as adding anything to one's burden. One of these can be slipped into the pocket for use whenever there is any likelihood of working in conditions where the hand camera as such cannot be employed. Because the photographer only has a hand camera is no reason why he should limit himself to hand camera subjects.

There are large classes of subjects for which the hand camera, held in the hand, is out of the question, but, on a stand, they at once become possible. Such classes include all indoor photography, architectural interiors, a great many landscapes, especially woodland pictures, also subjects where, to get both near and distant objects critically sharp at the same time, a small stop has to be used.

For all work where an instantaneous exposure is not a necessity, the man with the cheapest and simplest of lenses can do as well as he who has the most costly anastigmat, provided he has a tripod stand. All he has to do is to put the camera on the stand, stop down his lens to the required extent, and give a long enough exposure. Any lens will give a sharp picture if it is stopped down sufficiently.

A tripod stand by itself is not sufficient for the purpose; some exposing device will be needed. The "button" of the shutter is not a good means of making an exposure when the camera is on a stand, as the pressure needed is almost sure to shake the camera just at the critical moment. It may be news to hand camera workers to know that when the camera is on a stand it is important not to touch it during the exposure, as this is almost certain to shake it. I have seen a photographer with his hand on the top of his camera "holding it still" (!), actually transmitting to it every trifling movement of his body. Failing a lens cap—and in some cameras the lens is so fitted that a cap cannot be used—a piece of black velvet, such as the bag of the dark slide, or a piece of black card, can be used. I have used the black vulcanite draw-out shutter of the dark slide. Whatever it is, it is held just in front of the lens while the button, previously set to "T," is pressed, and then, allowing a moment for the vibration to subside, it is removed for the exposure, replaced, and the button once more pressed to close the shutter again. A shutter should never be used for time exposures, unless it is provided with either a pneumatic or an antinous release.

Never let an opportunity of getting a photograph go by with the thought that "another day will be better," or "some other time will do." That time may never come; there are so many things that may prevent it, and may make us sorry that while we had the chance we did not seize it. It is much better to have two good negatives of something that interests us, even if one is an exact duplicate of the other, than to have none at all. So the first chance should be taken, and if we get a second, we can let it go, or expose again in case the first should be a failure.

Meter paper that has been kept a long while is apt to be misleading in its indications. Where the results of a great number of exposures are to be governed by the meter, without much chance of finding out until the finish whether they are right or wrong, a fresh lot of refills for the meter should be obtained, and, if possible, a few trial exposures made with them beforehand. The best place to carry an exposure meter is in the pocket; then the sensitive paper will always be found to be in the best condition, as regards dryness or moisture, for use.

Most of the hotels at which one is likely to stop abroad, except in very out-of-the-way places, are fitted with electric light. In this respect England, on the whole, compares very unfavourably with the leading Continental nations. Two or three thicknesses of ruby paper will convert an electric light into a very safe illuminant for plate changing; a rubber band, or a little strap of fabric, such as is used to hold papers, will serve to retain the paper in place round the wire by which the lamp hangs.

"Daylight loading" does not necessarily imply that the work is done just as certainly and as safely in the brightest light as it is in a feeble one. In fact, commonsense shows us that the protection afforded by the black paper is only a limited one, and that the less we expect it to do the more likely are we not to be disappointed. For that reason, whenever we have any daylight loading to do, it is best to do it under cover or as much in the shade as we can. It is important, also, to take care to keep the spool of film as tightly rolled as possible during changing, and, indeed, whenever it is not enclosed in the camera. There is far less risk of light getting to the film, if one sits up to a table to change, than if it is done on the knees, or on a seat, or in some other more or less uncomfortable manner. A.G.

Advanced Workers' Competition. Awards.

THE entries this month call for no special remark. The number is about up to the average and the quality on the whole is well maintained: the holiday season has not resulted in any noticeable diminution in the numbers sent in.

The following are the awards:

SILVER PLAQUE.—"Happy Days," by Ernest F. Gilbert, 219, Shrewsbury Road, Forest Gate, Essex.

BRONZE PLAQUE.—"The People Called 'Methodists,'" by Walter Pickering, Valley View, Bishop Auckland.

BRONZE MEDAL.—"A Country Carpenter's Yard," by G. Tozer, 108, Tennyson Road, Portswood, Southampton.

CERTIFICATES.—"A Merry English Maid," by James Goodwin, Ivydene, 90, Mount Pleasant Road, Lewisham, and "After the Rain," by J. Hirst, 16, Jessop Street, Wakefield, Yorkshire.

Beginners' Competition. Awards.

FIRST PRIZE (a signed copy of "The Complete Photographer").—"A Good View," by H. B. Ruff, 135, Rye Lane, Peckham, London, S.E.

SECOND PRIZE (a free subscription to *Photography and Focus* for twelve months).—"Just Out," by Hugh McAllister, 3, Richmond Place, Wishaw.

CERTIFICATES.—"Bramble Blossom," by R. C. Robinson, Lindisfarne College, Westcliff-on-Sea; and "An Anxious Moment," by A. E. Barnard, 57, Charles Street, Northampton.

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RED SEAL.

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BARNET ORTHO.

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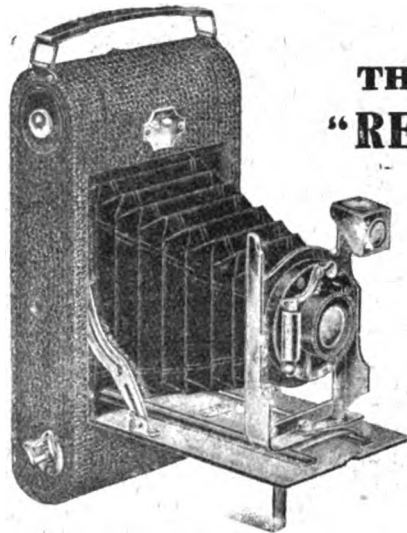
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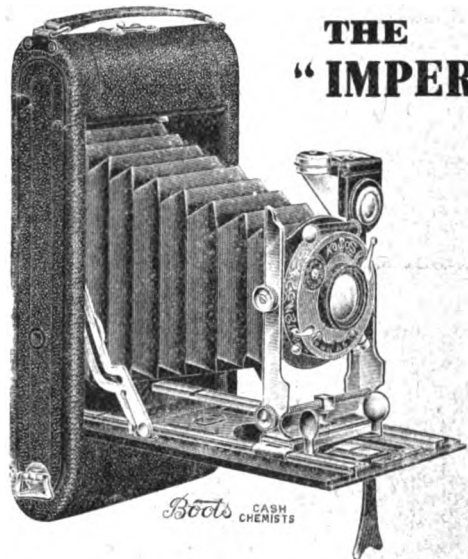


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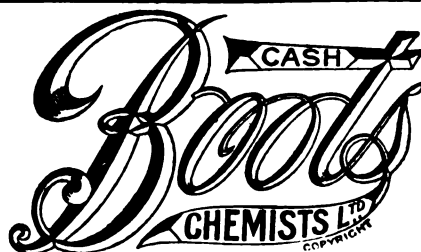
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ARE YOU SHORT OF MONEY?



An Article telling how you can make Photography bring in a good addition to your income.

BY T. L. WILSON WOODCROFT.

NO man or woman who possesses a camera and knows how to use it need ever be short of money.

That sounds a pretty straight contradiction of the usual amateur's complaint that "photography is such an expensive hobby." Still, for all that, my statement is true, and if a man ever tells me that he is selling his camera because he finds the hobby too expensive, I tell him, "That's because you have never discovered how you can *make more money with your camera than you spend on it.*"

I am quite convinced that there are very few people who would turn up their noses at an extra pound or two coming in every month. It is the *extra* money that makes one happy. The regular weekly wage, or monthly salary, is all allotted for the various necessities of life, and—to most of us—the margin that is left over, when the necessities have been paid for, is so small that you could put it in your eye and see no worse for it.

The great thing, however, is not *how* to spend the extra money that we all want so badly, but *how to earn it.*

I suppose that no one who reads this article is without a camera of some sort, and the majority of my readers can make decent negatives, and produce good, clean prints on gaslight paper, bromide, or P.O.P. If there are any duffers who can't turn out fair average prints, well, they needn't read any further, for the money-making is not for them. Not at present, anyway.

Many people have got the idea that amateurs' photographs are not wanted by the publishers of newspapers and illustrated journals, but this is the greatest mistake out. Every editor of a picture paper wants photographs, and his appetite for them is insatiable. The editor of a picture paper, for instance, may be full up with short stories or articles, and often puts in little notes begging authors not to send in any more, but you never see paragraphs asking people not to send in any more photographs! No, they can't get enough pictures of the kind they publish.

The professional press photographer does the sensational topical pictures—sports, royal ceremonials, foundation stone layings, and things of that sort—but he leaves all the peaceful, far-from-the-madding-crowd sort of subjects to the free lance. Some amateur

photographers have discovered this, and keep mighty quiet about it, because they want to rake in all the half-guineas they can; but the market is there right enough, and as literally hundreds of pounds are paid out every week in reproduction fees for photographs, there is no reason why there shouldn't be twice as many free lance press photographers in the field.

People who do not see many illustrated papers and journals have no idea what a lot they could do in this direction, even at this time of the year. The camera may have been laid aside, but what does that matter? You have plenty of negatives stowed away in boxes, and dozens of subjects are probably saleable if you only know which to print and send in.

Gaslight paper is cheap enough, and you can probably make enough gaslight prints during the next few months to buy that reflex that you've been thinking about for so long. Why not try it? Yes, I can hear people saying, but what sort of prints are wanted; what am I to do? Well, as there is no book or published instruction on the subject, the best thing I can suggest is that you write to the Secretary of the Practical Correspondence College, 10, Thanet House, Strand, London, W.C., and send them six of your own prints. They will criticise these prints, free of charge, and if they are well enough taken to show that you *could* make money by your camera, if you only knew what was required, they will send you their book called "Profitable Photography," which tells you about an inexpensive course of training, written by a man who has *made* free lance press photography pay. This course can teach you how to do it, too, as nothing else can.

Don't ask for the book without sending prints, because you may not get it. The P.C.C. returns the prints at once, and they only want to see them, because they will not accept students whose work is not up to the mark. It is simply wasting time and money to attempt to train a man or woman who obviously cannot profit by the training, and if you are a real duffer, they will tell you so quite frankly. They are curiously candid on this point, for the secret of the matter is that it does not pay them to take on anyone as a student that cannot make the work pay. At any rate it is worth trying, for the tuition is really beneficial and you will learn things that you could not possibly find out by any other means.

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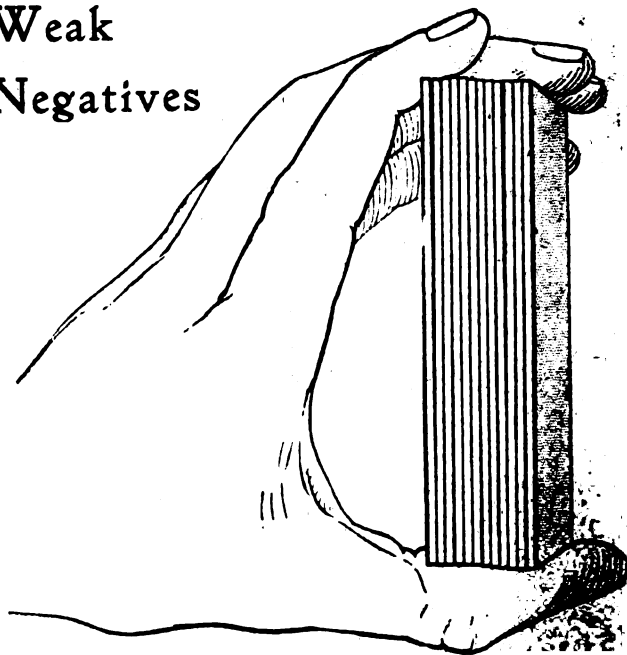
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The Chew Valley.

FOURTEEN miles or so from Manchester, on the border between Lancashire and Yorkshire, lies the Chew valley, which, though only a small one, will be found full of landscape subjects for the camera.

The best part of the valley is not more than a mile or so in length, but the pleasant lines of the curving path, the stream, and woodland, combine to provide a great deal of the most

On leaving Greenfield Station, the steep incline to the right is descended and then a sharp turn made to the left, until a signpost is reached. Here a right turn is made along the road which the post tells us leads to Meltham and Holmfirth, and then, passing the Wellington Mill and keeping right on for some half or threequarters of a mile, a church is reached on the left. Directly opposite the church we turn to the right, crossing the stream by a wide foot-bridge, then passing through a turn-

stile to the left, and following a cinder path beside the stream, we turn again to the left towards a large mill, pass through the mill yard and over another bridge, turn to the right along a woodland road, which once more crosses the stream, then past a farm, when we find a signpost with the inscription, "To Crowden."

Our way lies along the Crowden path, which bends to the right; on the left a stream is seen coming down the Greenfield valley. The path winds through the Chew valley, where, given fine weather, a good time

with the camera lies in store.

Those who enjoy a moorland walk may follow the path over the moors to Crowden, returning to Manchester from that station instead of from Greenfield, for which purpose I believe circular tickets are issued.

"Teas" are provided at one of the farms or cottages on the hillside; but it is best to go provided with a few sandwiches as the district is one that is only very sparsely populated.—
H. B. BRADLEY.

Wimbleton Woods.

THE Londoner need not go very far afield for landscape subjects, for a pleasant and photographically profitable day can be spent on Putney Heath and Wimbleton Common, which latter might better be called "Wimbleton Woods." Alighting at East Putney Station on the District and S.W. Railways, a few minutes' walk, to the left, takes one to Putney Hill,



A Bend in the River. By H. B. Bradley.

proceeding straight up which one reaches the corner of the Portsmouth Road, by the Pound and the ancient Green Man Inn. A 'bus goes up the hill for those who do not care to walk.

Passing the Green Man, one strikes off to the right along a footpath which leads through some beautiful birch plantations, which in themselves provide plenty of subjects to occupy the photographer for an afternoon. Roehampton Church soon comes in sight, and this with some ponds also offers pictorial possibilities. Leaving the church on the right, one makes for Caesar's Camp and the flagstaff (a useful landmark), towards the Windmill, down the glade on the right, and through some lovely woods and dells to a bridle-path turning left to Beverley Brook. Queen's Mere, a large sheet of water surrounded by woods, is quite near here on the left. The path leads on and out



Across the Chew Valley.

By H. B. Bradley

attractive pictorial material for those who can take advantage of it. The surrounding hills also, if they are not actually very high, at least lie so close that they make quite a respectable show upon the focussing screen.

A return ticket (1s. 8d.) may be taken from Manchester (Exchange) to Greenfield. I believe that there are cheaper excursions during the summer season.



A Rough Corner: Chew Valley.



Wimbleton: A Glade.



Roehampton Church.

into the Kingston Road, by the Robin Hood Gate of Richmond Park.

If the photographer has any plates left, and any time to expose them, he can enter Richmond Park, and follow the road towards Kingston. At the top of the ascent he will have a magnificent view. From this point, by striking over to the right for Penn Ponds, and on by the White Lodge, he can reach the gates on Richmond Hill, and return to town from Richmond Station, whence there are plenty of trains.—F. LOUIS SCHNEIDER.



On Putney Heath.

Mears Ashby.

MEARS ASHBY is a secluded village which lies about two miles from the main road joining Northampton and Wellingborough; and as it lies nearly four miles from a station, a cycle or car is the most convenient means of reaching it. This isolated position has doubtless helped to keep it thoroughly rural, and it is for its seclusion and simple charm, rather than for the picturesquely elaborate, that it appeals to the photographer.

The houses do not border on one long street in the usual fashion, but are scattered about a number of narrow lanes with small fields between. The church is in the centre, and being on fairly high ground is the most conspicuous feature of the village.

Some of the thatched cottages will be found worth attention, especially as the picturesque thatching is in this



The Font in Mears Ashby Church.

part of the world giving way to slates, or, what is worse still, a kind of zinc roofing is making its appearance on some of the houses.

The Tinker's Tree, which is shown in the illustration herewith, should not be missed. The legend of its origin is that a tinker once stuck his walking stick into the ground, where it took root and grew into what is now a venerable tree. No restrictions are placed upon those who like to believe the story.

There is a fine hall at Mears Ashby, a view of which can be obtained without going on private property; and a reservoir, which supplies Rushden and Higham Ferrers with water, is about half a

mile away.

The little village has a population of something over three hundred. Refreshments can be obtained at the Griffin's Head, an inn under the control of the People's Refreshment House Association, while teas are provided at the Post Office.—HERBERT J. SMITH.



The Tinker's Tree, Mears Ashby.

Snapshots

WIMBLEDON AND DISTRICT CAMERA CLUB. Mr. H. C. Pridmore, 27, Alexandra Road, Wimbledon, has been appointed acting secretary until the annual general meeting in October, in place of Mr. H. Bridgen, who is resigning office on leaving the district.

AN EXHIBITION IN SOUTH AFRICA. The Port Elizabeth Amateur Photographic Society has just celebrated its twenty-first anniversary with a very successful exhibition. It was held in the Town Hall, and formally opened on July 10th by A. W. Guthrie, Esq., the Mayor.

A SOCIETY FOR SELBY. A very successful meeting of amateur photographers was held on the 31st ult. in the Museum Hall, and it was resolved to form "The Selby Photographic Society." The Reverend John Solloway was elected president, Mr. R. B. Thurstans treasurer, and Mr. T. Howden, of 87, Brook Street, Selby, the honorary secretary.

THE JUDGES IN THE "DAILY MAIL" Holiday Prize Competition are Mr. Max Pemberton, a novelist and journalist, and Mrs. C. A. Williamson, who, in collaboration with her husband, has written a number of serial stories. Both, the *Daily Mail* points out, are "untrammelled by theories about the art of photography," so that there need be no fear that the question whether the photographs themselves are good or bad will play any part in the judging.

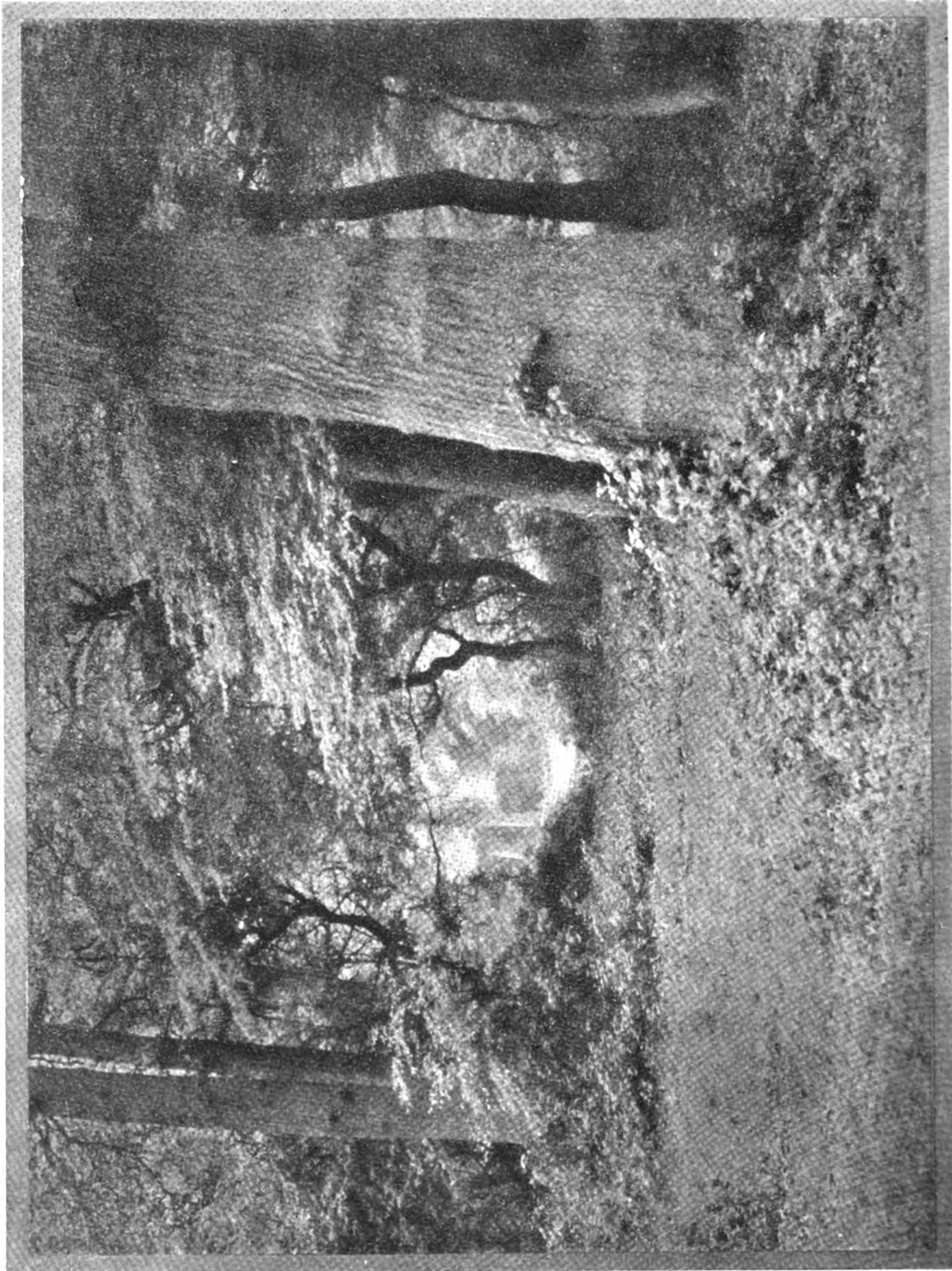
GOERZ CAMERAS form the subject of a well illustrated book just issued, free of charge, by the C. P. Goerz Optical Works, Ltd., 1-6, Holborn Circus, London, E.C. It is not a catalogue, although full details as to prices are given at the end, but describes the instruments in detail, advises on the selection of a camera for different purposes, and points out the nature of the work for which each different pattern is best fitted. It will be found very helpful by all who are thinking of purchasing a camera.

AN ULTRA-VIOLET LIGHT PHOTOGRAPH of a curious kind is reproduced in the "Scientific American." A negro, an Indian woman of a chocolate colour, and a white boy are photographed in a group on an ordinary plate with ordinary light, again using a screen which cut off all the visible light and only allowed the ultra-violet to pass, and a third time on a Wratten panchromatic plate with a screen transmitting only the infra-red rays. The infra-red and ordinary photographs are very similar to each other, but in the photograph taken by the ultra-violet rays the skins of the three sitters appear equally black. Thus, if our eyes were only sensitive to the ultra-violet light, as far as complexion is concerned, we should all appear as negroes.



BY G. R. BALLANCE.

WINTER BLOSSOMS



BY E. DIXON.

From the Advanced Workers' Competition just closed

A WOODLAND VISTA.

Imperial.



Notes

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LONDON, AUGUST 13TH, 1912.

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Editorial.

"Only the other day a London Press Photographer, steaming out from the coast of Spain in a specially chartered tug to photograph risky boat work at a Spanish lighthouse, came full tilt in the storm upon a shipwreck. Thus, in the search for special news, he came upon real news, and saved the crew into the bargain."

The above is from an article in our Summer Number, by Mr. Craig McKay, on "The Excitements of Modern Press Photography."

Mr. Alexander Muirhead, a *Daily Mirror* Staff Photographer, is the correspondent indicated in our article, and his daring exploit has now made him the subject of unique distinction.

It is interesting to record that King Haakon of Norway has conferred a signal honour upon this brave photographer, who in the course of his work helped to save the lives of no less than twenty-one Norwegian sailors on the foundering steamer *Salerno*. Mr. Muirhead, as stated in our Summer Number, was proceeding in a special tug boat to obtain pictorial records of the efforts to reach some starving men in a Spanish lighthouse (the light on Great Lobeira Island, off Corcubion, to be exact), and his vessel found the *Salerno* in a perilous position on the Little Lobeira rocks, a deadly place in time of storm. Mr. Muirhead, with the typical dash and resourcefulness of the modern press photographer, at once proceeded to the rescue, and safely took off the crew of twenty-one men, at the same time, in the thick of the storm, getting some photographs of the scene for his paper.

The decoration bestowed on the plucky pressman by King Haakon is that of a Knight of the Second Class of the Royal Norwegian Order of St. Olav—a most coveted honour.

The modern profession of Press Photography is one of the most interesting and varied, even at times romantic, in its nature. Success is to the men who are gifted with qualities that would win them success in almost any other rank of life, and it is pleasing to be able to record that a decoration for bravery has been bestowed upon one of the Fleet Street knights of the hand camera, for the personal risks they now take in their arduous work are many and frequent.

Our readers will be interested to know that the same kinds and quality of Imperial Plates that amateur photographers can purchase in the dealers' shops everywhere are the daily companions of London press photographers in their journeys on sea and land. Imperial Plates have recorded the world's greatest happenings. Imperial Plates are daily in



Mr. Alexander Muirhead, a London Press Photographer, who has recently been decorated for bravery at sea, by King Haakon of Norway. (See our Editorial).

the plate-holders of those resourceful men with the square sling-bags who picture the news of the world for you with their cameras.

The leading pressmen are ardent "Imperialists," and there is good reason why this should be so, for are not Imperial Plates the most reliable, most perfectly manufactured, most valuable for all work in which high quality and wide latitude in exposure are a *sine quâ non*?

For our readers' information, we may add that the Imperial Plates principally used by press photographers are our Special Rapid and Special Sensitive (S.S.) plates. For quality and reliability in all-round work no plates can equal these two world-wide favourites, while pictorial workers who like a plate that corrects the colour values during the instant of exposure without a light filter find the Imperial N.F. ("Non-Filter") Plates give similarly fine results, with the added value of chromatic correction. The special Imperial emulsion used is precisely the same, with the addition, of course, for the N.F. Plate, of our special colour-correcting process, the only perfect "self-correcting" and non-imitatable process in the world. Imperials are the beginner's most reliable friend and the professional expert's faithful ally. The most successful plates in the world.

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Sensational Press Photography.

The circumstances under which a London pressman rescued twenty-one sailors from drowning at sea, while in quest of photographs for his paper, are by no means the only recent examples of photographs being obtained under exciting conditions, as the following reminiscences specially supplied to "Imperial Notes" by Mr. Craig McKay will show:

"The modern press photographer is 'Johnny on the spot' wherever anything unusual is happening. He is the active man you see fitting across the scene, camera raised

to eye-level, at all the great happenings pictured in the cinematographic 'current events.' Quiet, unassuming, self-restrained as he looks in real life, he is, within, a very tornado of quick and decisive action. He gets the picture at the moment when the picture should be got! Some wonderful instances of this art of grasping the psychological moment for the snapshot will be within the memory of your readers. Who, interested in pictorial presswork, does not remember the amazing photograph the *Blanco y Negra* man secured in Madrid, at the actual instant when the anarchist's bomb exploded at the dastardly attempt on the life of King Alfonso, after the Coronation of the young monarch. Again, the press camera pictures of the Tripoli terrors sent a thrill of rightful indignation throughout the civilised world, and almost precipitated an international dispute. Those pictures in the terrible oasis were taken by Fleet Street men.

"The photographs which showed the world the sad arrival of the *Titanic's* boats of the rescued alongside Captain Rostron's ship, the *Carpathia*, on that dismal dawning of a day in the North Atlantic last April, were taken by the ever-ready possessor of a hand camera—this time an amateur, and it is not generally known that an amateur photographer on the ill-fated *Delhi*, which was wrecked with the Princess Royal on board off the coast of North Africa last winter, secured a series of pictures, afterwards supplied to the press, while terrific waves were beating over the decks of the great liner in the storm. These pictures showed, as no written words could present them, the brutal force of an angry sea once a great vessel lies helpless at its mercy.

"Hardly a day passes without the illustrated papers showing some proof of the derring-do of the modern press photographer. One of to-day's newspapers presents a series of pictures of some workmen who, like human flies, walk across the narrow girders of the lofty tower of the Woolworth Building (750ft.), now being constructed high above the skyscrapers of New York City. Some of the pictures you see at breakfast time are paid for in pain by the pressmen who make them. It is not many weeks since some London press photographers were injured on Mont Blanc and on the crater edge of Vesuvius while engaged in the execution of their duty to their papers. The daring trips which have been made by press photographers as passengers in the monoplanes and biplanes of leading aviators are now innumerable."

OUR SUMMER NUMBER.

Unique Competition.

Copies of the special eight-page Summer Number of "Imperial Notes" may still be obtained from your dealer. A feature of this special issue is the inclusion of a set of specimen "£1,000 Prize" Best Holiday Photographs (see pages 4 and 5). A novel competition has also been arranged for readers of the summer number (see page 2); the actual handwriting of a number of our correspondents has been reproduced, and cash prizes are being sent out to all who can locate their own handwriting in the page of interesting examples of "Imperialists'" caligraphy.

£50 for Photographs.

Full particulars of the "Imperial Handbook" photographic competition for this season will be found in the "Imperial Handbook for 1912," copies of which may be had on application.

Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XXI.—Masking as a Substitute for Mounting.

THE printing that has been described in the last few Lessons has been of the simplest kind, and if the reader has followed the instruction given he should now be able to make a considerable improvement in the appearance of his prints with a very little trouble. It

is well not to make any departure from the method described until that has been mastered; it is always best to learn to walk before learning to run; but when once good prints can be turned out with reasonable regularity, something else may be attempted.

I do not propose to deal here with any of the many methods of what is called "faking," modifying by hand work in some form the photographic character of the image. That, if it is to be done at all, should only be attempted at a much later stage. But there are little devices which serve to display the photograph to advantage which lie well within the scope of the beginner.

A very slight modification of the printing process is that known as masking, by which means we can give our prints a perfectly white border. To effect this, all that has to be done is to interpose between the negative and the paper in the printing frame a piece of opaque paper wherever we want the margin to print white. Sheets of black paper with openings of various sizes and shapes ready cut can be bought in packets very cheaply, but it is much better for the photographer to make his own masks, just as he selects the size to which to trim his prints, since it is very unlikely that he will be able to buy a mask of the exact size which best suits his picture.

Fancy Shapes to be Avoided.

There are on sale many masks of fancy shapes, circles, domes, cushions (rectangular openings with rounded corners), ivy-leaves, hearts, palettes, and so on. The reasons for avoiding such things were very well put by "The Bandit" recently, and there is no need on this occasion to go over them again. The use of them is a sign that the user is in the very early stages of his photography, and endeavours to compensate for his poor workmanship by such adventitious means.



AN IRISH TERRIER.

BY CHARLES F. HAYWARD.

Awarded a Certificate in the Advanced Workers' Competition just closed.

*H.M. India Office.
The Crown Agents for the Colonies.
The High Commissioner for Canada.
The Canadian Pacific Railway.
The Royal Steamship Line.
The Metropolitan Water Board.
The Royal National Lifeboat Institution.*

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Daimler Motor Cars.
Royal Enfield Motor Cycles.
"His Master's Voice" Gramophones.
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Guinness' Stout.*

— these names are among the many buyers of the
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But they do not get any better work than we offer to do for YOU—simply because our guarantee, "Every enlargement the best result the negative will yield," does not admit of any qualification.

We cannot give them more than "the best"—and we will not give you less.

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The mask should always be a rectangular one, with its four sides perfectly straight and its corners sharp, not rounded. It is merely an effective variant on trimming, and as all the best pictures are trimmed in this manner, so as to avoid any chance of the shape attracting attention to itself, the masking should be of the same kind.

To take a sheet of black paper and to cut in it an opening with smooth straight edges and sharp corners is not very difficult to anyone with any manual dexterity at all. The boundary of the opening is first very carefully ruled out upon the black paper, using a lead pencil so that the lines will show, and the opening is then cut with a sharp knife used in the same way as in trimming a print. On the mask so made pencil lines should be ruled, or little guide pieces may be glued, so that one can see where the paper is to be put down upon it in order to bring the picture into the right place on the print.

Masking with Lantern Slide Binders.

There is a very easy way of masking a negative for those who find it difficult to cut a mask neatly, and that is to attach four lantern slide binding strips to the film. This does away at once with all trouble about sharp corners and straight edges, the strips being already cut with perfectly sharp clean borders. The exact boundaries of the picture should be ruled on the negative in pencil, taking particular care to get the angles true. Then a gummed binding strip a little longer than the negative is wetted, and when it is quite limp it is held by the two ends and brought down on the film, so that its edges near the two ends fall exactly upon the ends of one of the pencil lines. If it is pulled a little as it is laid down, its edge will be a straight line and cover the pencil mark evenly from end to end. The finger may be run along it very lightly, just enough to press it into contact with the negative without causing it to shift. When all four edges have been masked in this way and the gum is dry, the negative is held, film downwards, on a piece of card, and the projecting ends of the strips are cut off by running a knife round it.

This gives the negative a permanent mask; and the photographer may not care to prevent himself from ever after making a print from the unmasked negative. The strips could be removed, it is true, by soaking the negative in cold water for a little while, but they would almost certainly be found to have left a mark. This can be avoided by using strips of black paper without any gum on them, and applying a little gum to the extreme edges of the negative only. Or a separate mask may be built up of four strips of paper, by gumming them together where they cross. A postcard, correspondence card, or something similar, which has been mechanically cut in quantity, makes a very handy guide for getting the angles true, as its own angles are almost certain to be true also: but it does not do to depend upon the angles of a photographic postcard, as these sensitive cards have to be cut in a different way and are often a little out.

If the picture is one which would look better with a dark border instead of a white one, we can provide this by cutting away the negative with a knife. If it is a film negative, all we have to do is to put it on a piece of card and trim it just like a print.

A negative on glass requires a little different treatment. When the positions of the margins are settled, four straight lines are ruled on it with the point of the knife, cutting right down through the gelatine to the glass beneath. Then, holding the knife at an angle, these lines are widened outwards a little at a time, doing this very carefully at first to remove any risk of the point encroaching to the slightest extent upon the picture. As they get wider, the work gets easier, until at last the knife may be held nearly flat, and the gelatine removed in broad slices. When as much as possible has been cut away like this, the last traces of the film may be removed by rubbing it with a damp cloth wrapped round the finger tip.

A Substitute for Mounting.

Small negatives can be made to give much more effective prints by masking them in the way above described, and then printing them on a large size piece of paper. If this paper is of "postcard substance," such as is now supplied by all the leading manufacturers, there will be, for most purposes, no need to mount the print at all. The stiff card with the white margin will be found to provide a very attractive substitute for a mount.

A printing frame of the larger size will, of course, be required for this purpose, and it must be provided with a piece of clean flat glass to take the small negative.

A piece of cardboard of about the same thickness as the glass of the small negative is also useful. It should be of the same size as the glass in the printing frame, and in its centre should be cut an opening of just the right size to take the negative, which is thus held in position and does not slide on the larger glass. The glass being put into the frame, the card is laid on this, the negative put in the opening of the card, then the mask is laid down, and lastly the sensitive paper is put in position.

If the negative itself has been masked with gummed strips, as described above, a second mask will be necessary, which need only be of a very rough character, to block up the opening between the negative and the card. This, if we like, may be stuck to the card at one end, forming a kind of hinge, and keeping the mask in position.

The Position of the Picture on the Print.

When printing is being done on these lines, it becomes necessary to make guide marks of some kind to show the position the sensitive paper is to occupy on the mask. In making these masks the same rule applies to the position of the picture on the card as to the position of a print on its mount. That is to say, the margins at each side of the picture should be equal; a margin of similar width may be left at the top; the widest margin should always be beneath the picture. If we cannot do this, and have the margin at the top equal to that at the sides, this top margin may be reduced.

By working in this way, and by taking a little trouble at first to get the masks neat and accurate, and marked out to take the paper, it becomes just as easy and as quick to turn out nicely masked pictures as to turn out rough prints that need subsequent trimming and mounting.

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SOME ODDS & ENDS

WE are glad to receive from readers brief notes of useful dodges, or of variations from ordinary practice, for printing on this page. No payment is made for such contributions, nor need they be put in literary form, so long as their meaning is clear. When necessary, we are pleased to write them up and to redraw any rough sketches that illustrate them.

Testing Right Angles.

Some little while ago I saw a rather elaborate method of testing a right angle, but I think my way is simpler and just as effectual. By taking up a piece of paper with one straight edge, and folding it so that the two folded parts of the same edge come together exactly, the fold so formed makes a perfect right angle with the straight edge, by which any angle can be tested, or a right angle can be ruled with this as a guide, if the paper used is fairly stout. I always use this method for ensuring correct angles when cutting masks, etc. If no paper with a straight edge is obtainable (which is scarcely possible) any piece of paper can be given one by trimming, or even a simple fold without cutting will serve.—BETA.

Titles on Prints.

Those who, like myself, find it difficult to print backwards can title their negatives very easily if they save their old spoiled celluloid films. These are bleached right out in ferricyanide and hypo, so as to appear quite clear, are well washed, and dried. To title a negative, I take one of these films the same size as the negative, put it down, film to film, on it, and mark on the celluloid the position in which I want the title to come. I then take the celluloid away, turn it over, and letter on it with Indian ink and a mapping pen the required inscription, the right way round. When this is dry, it is laid in contact with the negative, and the prints are made through it. I find that using Kodak roll film on quarter-plate negatives the softening of definition in consequence of the interposition of the sheet of celluloid is quite unnoticeable.—J. W. MEASURES.

Formulae.

Time spent in hunting up formulae in note-books or in back numbers of *Photography and Focus* is time wasted. It can all be saved if the few formulae in use are written on cards and hung by loops of string from two nails near where the scales stand. Then any particular card can be hung in front of the rest, so as to be before the eyes when the formula is being made up.—H.J.L.H.

Printing from a Wet Negative.

I find it is quite a simple matter to get a bromide print from a negative within five minutes of taking the plate out of the hypo. The first proceeding is to wash the negative as effectively as time permits. To do this, I give its back and edges a liberal rinse and rub, and then set it up just below the nozzle of the tap, and leave a gentle stream of water running on it for quite four minutes. More can be allowed if it is possible, but less than four minutes involves a risk of the print being marked, presumably by hypo absorbed from an insufficiently washed negative. The plate is then given a gentle rub, while under the tap, with a piece of cotton-wool. In the meantime, by the ruby light, a piece of bromide paper has been put to soak in a dish of clean water. It is well to put a pencil mark on the back of the paper before wetting it, so that the face can easily be recognised. The bromide paper when perfectly limp is squeezed gently in contact with the negative, the glass side of the latter is wiped, and an exposure made in the ordinary way. The paper is then carefully peeled off and developed, while the washing of the negative may be completed.—SCRIBE.

Artificial Light and Daylight Enlargers.

The result of a series of trials at the beginning of last winter showed that it was possible to secure good enlargements by incandescent gaslight, using one of the popular fixed focus daylight enlargers. The exposures are very long, as a diffuser has to be employed which cuts off a great deal of light, otherwise the lighting is not even, and the mantle itself may be seen on the enlargement. I have fixed up a bracket in the sitting room in such a position that it holds the enlarger with the negative close up to an opal "Comet" globe, in which is the ordinary inverted incandescent gas burner. This form of globe, if large enough, will be found a perfectly effective diffuser; but its diameter must be at least seven inches for a quarter-plate to secure even illumination, and the long way of the globe and long way of the plate should coincide. The negative is within a quarter of an inch of the globe at the nearest point. With a clear negative and rapid bromide paper, from one to three hours' exposure is needed. This limits the output; but the enlarger may be put on its bracket and left, and other work taken in hand. It is my practice, when several enlargements are to be made, to expose, say, two every evening, which can be done with an outlay of about five minutes a night; and then, when I have half a dozen or more done, to give up an evening to their development. I expect a flat sheet of opal glass would answer as well, but have not tried it.—A. J. FARINGDON.

Developing Lantern Plates.

I find that I can make slides of a nice warm brown colour easily and quickly, using one of the very slow brands of lantern plates, by exposing to daylight fully and then applying the following developer:

Sodium sulphite (ten per cent. sol.)	... 1 ounce
Hydrokinone	... 2 grains
Potassium bromide	... ½ to 1 grain
Formalin	... 10 drops

The formalin acts as the accelerator, no alkali or carbonate being required.—W.H.H., Canterbury.

Supporting Small Backgrounds.

A very handy way of supporting a small background, such as would be used for a head and shoulders portrait, I find to be by driving a nail into each end of the roller and hanging it by a couple of cords from the top of an upright, which itself is fastened into a wooden foot, which should project on the side on which the background hangs, like the foot of a retort stand. The hanging of a small single-pole banner suggests the method.—G. DAVIS.

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"The time has come, the Walrus said, to talk of many things."

I WONDER if there is a single man, woman, or child in this country who has not yet heard of that £1,000 holiday photograph competition. I have found it absolutely necessary whenever I take my walks abroad to hang round my neck a placard bearing the legend, "No, I am not going in for the £1,000 competition." If any inquisitive goat is not satisfied with that, and enquires why, I simply reverse the placard, on the other side of which is an elaborate list of reasons, commencing with, "Because I do not want £1,000." So far nobody has ever read farther than that. They seem sceptical of the truth of my reasons.

* * *

Only yesterday I saw in a London window a large announcement, with photographic illustrations, stating how the thousand pounds should be spent. The principal items were a bungalow, furniture for same, a motor bicycle to ride to and from the bungalow, and a pony and trap. I noticed that in the illustration of the last item the pony was an ass. But no one who had had showered upon him a furnished bungalow and a motor cycle would be likely to look a gift ass in the mouth. No particular use was specified for the ass and trap, but, judging by the picture, its purpose was to cart the family about. I presume, therefore, that in the case of a single man scooping the prize he might choose an alternative to the moke and carriage—a yacht, or an aeroplane, for example. Failing some such concession, the cost of the conveyance should be invested at a fair rate of interest until the vehicle was required. Tastes differ, but I know that my own list of what I should buy with a thousand pounds would not only be assless, but absolutely free from the slightest taint of bungalows.

* * *

Another find I made yesterday was a copy of "Imperial Notes," with a typical set of prints and descriptions. Some of the prints are rippers undeniably, but I am by no means convinced that such a set would be a certainty in the struggle.

* * *

To begin with, there are exactly thirteen prints in the set, and, apart from any reputed unluckiness of the number thirteen, this would probably carry the entry into the waste paper basket instead of the place of honour. Then the set is the result of the combined efforts of nine distinguished photographers; and even supposing such a number could be persuaded to unite, each one would claim at least half the plunder in the event of success, and there would be lawsuits and bloodshed. The prints are supposed to illustrate the joyous doings of a single family, but it apparently consists of at least two dozen variegated members. Two of the subjects hardly strike me as embodying the idea of joy and gladness to any extent. One is a wooden and disconsolate fisherman in front of what looks exactly like a studio background, although it may be (for it is a strange world) the real sea and a practicable boat. The second is the cat which was left in the house all alone. Either the cat had a particularly joyful time in its hungry solitude, or we are to infer that the absent holiday-makers were wild with delight at the thought of the starving creature at home.

* * *

I am no great shakes as a prophet, but it seems to me that the spade-and-pail subject is getting a bit overdone, as is also the solemn ceremonial of hoof-washing, and that the winning set of prints in the competition are going to exclude these altogether.

One genial writer ventures the opinion that the attempt to collect that big prize will cost the people of this country at least a million pounds, and that the booty will ultimately become the prey of a foreigner. He is probably right on both points. Of one thing I am perfectly certain. There will be thousands of ruined holidays this year; and their ruin will be due directly to this fell competition. You will not expect a man who is out prize-hunting to enjoy himself; and you will pity those poor companions of his who are harried and badgered and bullied and thumped from morning till night because they do not look happy enough.

* * *

From a room in which were a mother and her young son came sounds of howling and yelling, interspersed with resounding slaps and shrill interrogations. "Who loves you best in the world, eh? (Smack, smack.) Who loves you, you little varmint? (Whack, whack.) What? Yes, I should think so. I do, of course, you young worm. I'll soon learn you who loves you."

* * *

So it will be with paterfamilias at the seaside or elsewhere. He will be "learning" his family to look happy. Armed with a brand new expensive photographic outfit, he will lead forth his reluctant wife and children from their hastily swallowed breakfast. "Now, Maria, and you youngsters, we must put in a good hard morning's work at getting my first picture. No, George, you can't go bathing. Letitia, if you don't stop snivelling this moment I'll welt you till you can't stand. Look happy or I'll thump you. Are you in pain, Jim? No? Then why in thunder are you wearing a face like a pint of vinegar? Now, my idea is this. I've been awake all night thinking it out. I stand just here with my camera. You youngsters go along the beach and all run towards me holding hands. When you reach that bit of seaweed you all begin to frisk and gambol and look as though you were having the time of your lives. Brighten up, Joe, or I'll kick you into the sea. Maria, you stand by that starfish, and when the kids begin to frisk and gambol you beam at them. Beam hard, too, so that it shows out well and strong in the photograph. You've all got to beam, you understand. If I catch one of you not beaming enough I'll thrash you within an inch of your lives, and send you back to bed for the rest of the fortnight. For goodness sake, Maria, don't look as if it's a funeral. Beam! Get on the starfish and practise a bit of beaming first, and then we'll get to work."

THE WALRUS.

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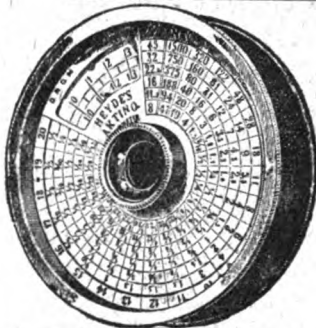


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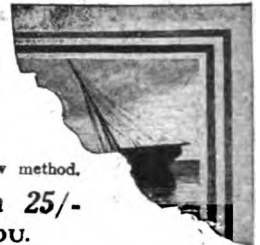
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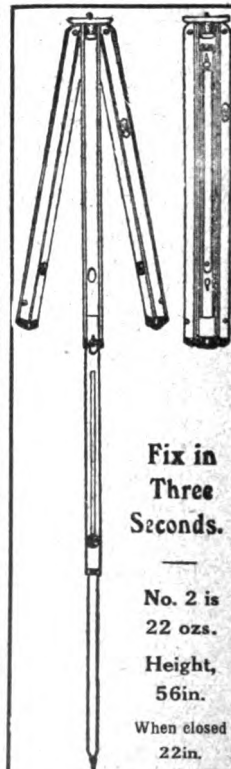
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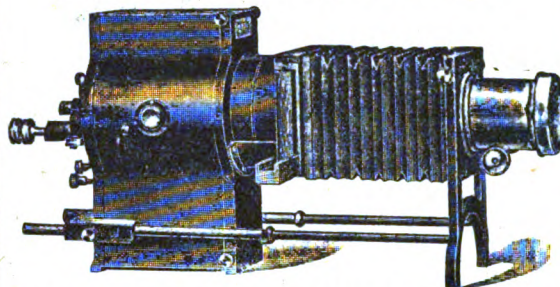
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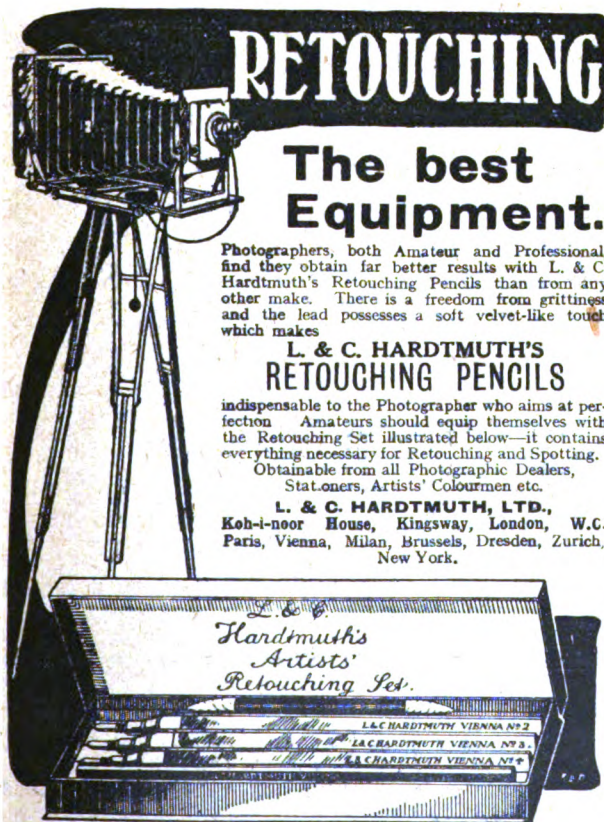
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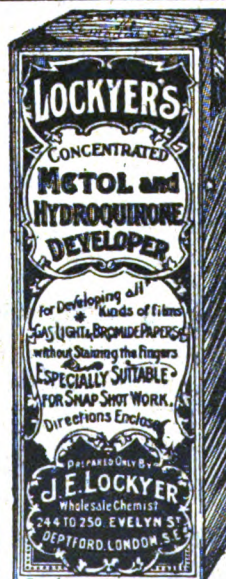
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HALF-PLATE Regular Model Sanderson, Zeiss VIIA, f/6.3 double Protar lens, Automat shutter, three bookform slides and case; **£11 10s. 6d.**

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HALF-PLATE Adams' Identro, Ross f/6.3 Homocentric lens, film pack adapter, and case, perfect; cost £20; **£11 7s. 6d.**

QUARTER-PLATE Latest Voigtlander Spring Collapsible Folding Focal Plane, f/4.5 Heliar lens, self-capping focal plane shutter, three slides, film pack adapter, and case; **£14 10s.**

QUARTER-PLATE Goerz Collapsible Folding Focal Plane Anschütz, Goerz f/6.8 Syntor lens, Model A focal plane shutter, speeds 1-10th to 1-1000th sec., bulb exposures to 5 sec., three slides and case; **£7 10s. 6d.**

P.C. and STEREO. Goerz Anschütz, f/6.8 Dagor lens, pair of f/6.8 Syntor lenses, self-capping focal plane shutter, speeds to 1-1200th sec., bulb exposures to 5 sec., three slides and case, perfect; **£15 10s. 6d.**

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QUARTER-PLATE Leather Covered Zit, fitted with Goers Syntor lens, latest compound shutter, 3 double slides and case, not soiled, in perfectly new condition; 7gns.; 12 monthly payments of 13/6.

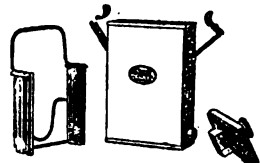
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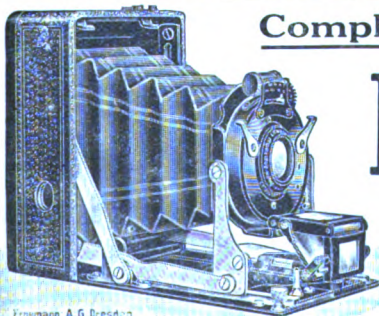
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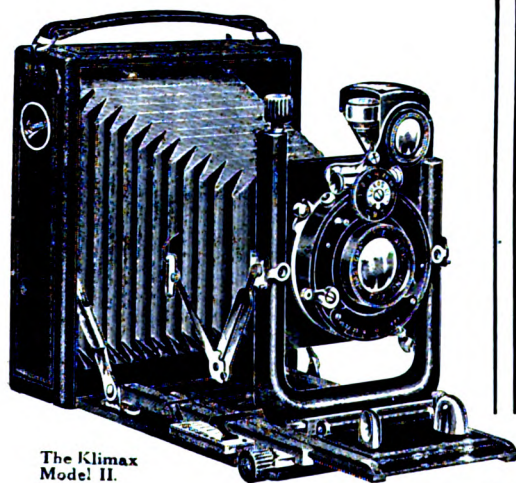
WHY waste good plates in
an out-of-date camera?
Be up to date — buy a

KLIMAX

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THEFT OF A CAMERA.

Judge Refuses Curious Recommendation to Mercy.

At her
her
go
ly
ay.
An interesting case was heard recently when a respectably dressed young man was charged with stealing a "Soho Reflex" Camera from an amateur photographer.

Prisoner expressed contrition for his action, which he said, was committed under a sudden impulse. The jury found a verdict of Guilty, but recommended prisoner to mercy, because, as photographers they recognised the acute nature of the temptation.

While His Honour remarked that to steal a "Soho" from a photographer was a heinous offence. He had satisfied himself that these instruments, while certainly of a quality and reputation that must make them exceedingly tempting to photographers, were sold at such a moderate price that there was absolutely no excuse for prisoner endeavouring to obtain one by theft. A copy of the "Soho Booklet," issued free by the manufacturers had been placed in his hands, and he strongly advised all photographers to send for a copy.

MIDNIGHT RAID.

In the list of persons charged
West London Police Court
tion with

TAKE HIS HONOUR'S ADVICE, SEND FOR BOOKLET 'B'—

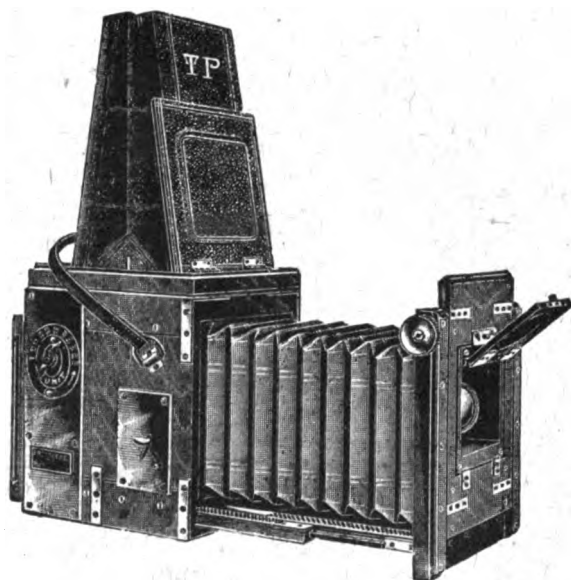
It tells you just how the Sohos are made, what they are made of, and how to work them. Photography with a Soho is really pleasure—a recreation—not a vexatious toil. The Soho enables you to follow and focus a subject—you see it full size, right way up, until the moment of exposure. It is so simple to work, so precise and reliable, that it proves the delightful companion of a lifetime. There are six models, from $3\frac{1}{2} \times 2\frac{1}{2}$ up to half-plate, selling from £10. With Booklet 'B' will be sent a beautifully illustrated booklet containing an intensely practical article on Animal Photography with a Soho Reflex.

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DUPLEX REFLEX

THE KING OF CAMERAS



DUPLEX REFLEX
from **£11:0:0**

It is true that there are other excellent Cameras: but even amongst the best there are degrees of merit.

One feature in which the T.P. excels is a perfect Focal - plane Shutter which has no levers, knobs, or catches, and which is set, and the duration of the exposure determined by, one simple winding key.

New edition of Reflex Booklet sent on receipt of P.C. to Dept. F.

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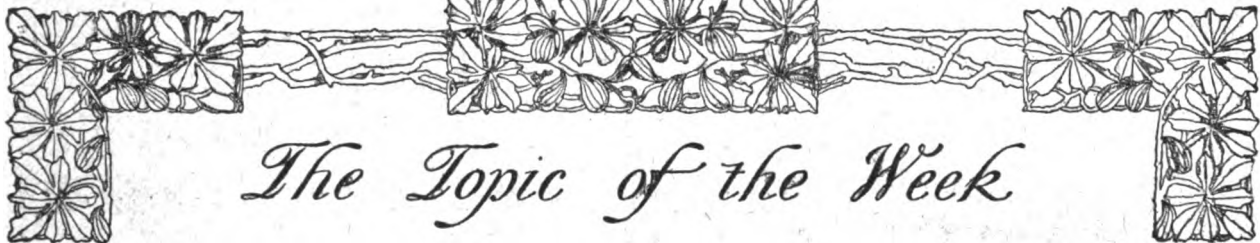
ALTRINCHAM.

PHOTOGRAPHY AND FOCUS

Edited by
R. Child Bayley. *Published Weekly*
for Every Camera User.

TUESDAY, AUGUST 20TH, 1912.

VOL. XXXIV. No. 1241.



THE MAKESHIFT DARK ROOM:—*The advantages of a scullery for the purpose—illumination—daylight to be avoided—linoleum as a preventive of stains.*



ACENSUS of amateur photographers would probably reveal the fact that it is only a comparatively small proportion of them who have a room, however small, permanently set aside for their photographic work; the great majority have to use a makeshift dark room of some kind or another. Some room primarily devoted to other purposes has to be adapted for developing, or bromide printing, or enlarging; and the question then arises which of the rooms that are available should be chosen.

When the domestic arrangements will permit of it, there is no doubt that the scullery should be chosen. It may not be the most comfortable; but there is, at least, a water supply together with a sink which will not take any harm from photographic chemicals being poured down it. A bath room forms the dark room of many, while many more have to be content to work in a room where there is neither water supply or waste, and to use a can and pail as substitutes for those conveniences. Whatever the room chosen, the first consideration must be the possibility of darkening it, the second may be the availability of a tap and sink, the third the absence of good furniture or fittings which might be damaged with splashes of solution, etc.

As far as the illumination of the room is concerned, we must banish altogether the idea of using daylight. As a dark room illuminant, daylight, however carefully it is filtered through coloured screens, is obsolete. The extreme sensitiveness of modern plates and the great popularity of orthochromatic emulsions, have made the adequate illumination of the dark room a very difficult problem; and one which certainly cannot be properly solved without some artificial light of a reasonably uniform character.

So that, in fitting up a makeshift dark room, the question is how to exclude daylight altogether.

A spring blind made up of a double thickness of some black material, and fitted so that its edges travel in narrow grooves to prevent light from creeping in round them, is by far the most convenient way of temporarily darkening a room; and a means of making such a fitting was described in *Photography and Focus* a few months ago. But if the



AN ANXIOUS MOMENT.

By A. E. BARNARD.

Awarded a Certificate in the Beginners' Competition.

amateur is not handy with tools, such a fitting is a costly one, and a simpler screen can be made to answer. A light wooden frame fitting into the window frame may be constructed. It is to be covered with unbleached calico, canvas, or other cheap fabric, which can then be made perfectly light-tight by being covered with two thicknesses of ordinary brown paper.

One of the most frequent results of using a bath room or lavatory as a dark room is that the fittings get badly stained. Enamelled baths and stoneware basins and sinks should not be marked in any way by photographic solutions, if the amateur makes it an invariable rule to wash and clean up everything after use; but enamel paint rapidly discolours, and marble is also very easily stained and corroded. There is no remedy for these, so that one must avoid making the stains. No chemicals of any kind should be allowed to get on the marble slab of a washstand or the paint work of a painted bath.

When a table is not specially put on one side for photographic work, a sheet of linoleum makes a good working surface, and if it is occasionally treated with beeswax and turpentine, it will be perfectly impervious and a complete protection to the table below, which is not always the case when a thin piece of oil cloth is used.

The makeshift dark room need deter no one from taking up photography. Just as good work can be done in it, as in the most sumptuously fitted laboratory; while the whole tendency of the time is towards making a dark room of any kind less and less necessary.

W.D.



IT should not be necessary for us to remind our readers that we are at all times glad to see photographs with a view to their purchase for use as illustrations in the paper. It is curious that, while one hears so much about making photography pay and about the difficulties of approaching editors, more pictures are not submitted than is at present the case. Good examples of amateur work, clean, bright, and sharp prints or enlargements, are always welcome. They should not be sepia-toned or on rough-surfaced papers, nor are oil, bromoil, and gum bichromate processes likely to produce suitable pictures for the purpose, but, short of this, almost any method can be used satisfactorily. No prints submitted are used until an agreement is reached with the sender as to payment, and if a stamped label or wrapper is sent with the prints any not required will be promptly returned. Perhaps those of our readers who have work likely to suit will take the hint.

Dealers' Assistants and Photography.

There can be no doubt that the most useful acquisition which can be made by a photographic dealer or a dealers' assistant is a practical knowledge of camera work. We do not mean by this such a knowledge of photographic principles as is needed in order to pass an examination, although that is not without its uses; but a knowledge which enables its possessor to do good photographic work himself. If he uses his camera, and the regular weekly half-holiday now compulsory ensures him the opportunity, he comes up against just the problems and difficulties which are experienced by

his customers, and so is able not merely to sell them apparatus and material, but to give them substantial help towards its successful use. He knows more of the relative merits of different patterns and different makes; he can buy with better judgment as well as sell more effectively. We hope every dealer who reads these notes will realise this, and if he can help his assistants to increase their usefulness in this direction that he will do so. One excellent means of encouraging them is to be found in the monthly photographic competition for dealers' assistants which is organised by Messrs. Butcher, the awards in which, for August, we give elsewhere in this issue.

Single Metal Slides.

An important point in connection with the very compact and beautifully made single metal dark slides now on the market is raised by Mr. Hugh Vernon, of Armadale, Melbourne, Australia, in a letter just to hand. It is that the clearance between the metal draw-out shutter and the face of the plate is so small that the slightest grit or dust may cause marks. There is no doubt that this is the case. If the two surfaces are quite clean, and no accidental pressure causes the metal shutter to bend towards the plate, there will be no scratching; but if either, or both, of these possible causes is present, a series of scratches may be made, which will quite ruin the negatives. It is, therefore, important to keep such slides free both from dust within and from pressure without; but if the manufacturers could see their way to give an increased clearance—Mr. Vernon asks for another thirty-second of an inch, but less than this would serve—there can be no doubt that it would make a good article still better.

The "London Salon of Photography."

The London Salon of Photography announces that its exhibition will be held from September 7th to October 10th inclusive, at the Gallery of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, where for so many years the Royal Photographic Society held its exhibitions. The prospectus of the exhibition is ready, and can be obtained on application to the honorary secretary, Mr. Bertram Park, at that address. There is an entrance fee of 2s., which covers any number of pictures; the date for receiving British work being August 27th. The prospectus gives a list of the members of the "London Salon" (which includes workers from other countries, and at least one who has been dead some months), and states that "all work submitted will be carefully and impartially considered—no preference will be given to pictures by members." It also points out that "pictures previously shown at a public exhibition in London cannot be accepted."

* * * *

Prints of any kind may be expeditiously dried in the following manner. After the final washing they are pinned up by one corner along the edge of a shelf. The water which drains to the lower corner should be removed with blotting paper, or by flicking the print with the finger. The prints are then continuously fanned with a piece of stout cardboard, or a folded sheet of paper. The strong draught thus caused will be found very effective in drying the prints completely in a comparatively short time.

Five good Kodaks for your holidays

*The Daily Mail is offering a grand prize
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the best and jolliest holiday this Summer.*

You may be off for your holidays to-morrow—but that still leaves you time to get your Kodak to-day! No matter what camera you have already, you need a Kodak as well—for “all the advantages in the Daily Mail Holiday prize competition belong to those who use Kodaks and Kodak Film.”

*Remember, you can learn to
use a Kodak in half-an-hour.*

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No. 3 Folding Pocket Kodak—takes pictures $4\frac{1}{2}$ by $3\frac{1}{2}$ inches—the popular “quarter-plate” size—superior lens and shutter—a handsome Kodak, covered with seal grain leather—£3 : 12 : 6.

A Kodak for £5 : 2 : 6

No. 3a Folding Pocket Kodak—takes pictures $5\frac{1}{2}$ by $3\frac{1}{2}$ inches—post-card size—excellent rapid rectilinear lens—automatic focussing lock—rising front—fitted with Kodak Automatic Shutter—£5 : 2 : 6.

A Kodak for £12 : 9 : 6

No. 3a Special Kodak—a Kodak de luxe—takes pictures $5\frac{1}{2}$ by $3\frac{1}{2}$ inches—Zeiss Tessar lens, working at F6.3, and Compound shutter—the last word in Kodak perfection—£12 : 9 : 6.

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5. The entries shall be judged by The PAGET PRIZE PLATE CO., Ltd., whose decision in all matters affecting the Competition shall be final and binding.
6. The PAGET PRIZE PLATE CO., Ltd., will take the utmost care of all entries submitted in this Competition, but cannot accept any responsibility for loss or damage.
7. Competitors desiring the return of their pictures must enclose a stamped addressed wrapper or envelope of adequate size. Loose stamps will be ignored.
8. Entries marked "Competition" must reach The PAGET PRIZE PLATE CO., Ltd., Watford, Herts, England, on or before September 30th, 1912.
9. The results will be announced in the photographic press as soon as possible after the judging is completed.

The PAGET PRIZE PLATE CO., Ltd.,

WATFORD, ENGLAND.

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

LOITERING round a photographic exhibition once, I overheard a remark which tickled me: it was made by a certain cynic who had stopped opposite a portrait picture. He inspected it, and then said, drily, "I wonder whether it was the sitter's fault." Just that, and nothing more.

It was, in its way, an epigram—an epigram expressing the secret thought which lurks in the minds of all of us when we look at portraits.

Portraiture is at once photography's strongest line, and the one in which it gets least credit. A thankless task, as any professional will tell us—but a fascinating one!

For there is such a great gulf fixed, often, between the verdict of the artist and the subject whom he has treated!

Which, for instance, is the better pleased with the print entitled "A Portrait"—the photographer or the model?

Perhaps both are pleased. The fact that the photographer has entered "A

Portrait" for the competition would seem to indicate that he thinks it promising (although, indeed, many entrants appear to have no faintest anticipation of carrying off the prize: they enter sportingly, as it were, to make the running and to give themselves a goal). And it is promising. In the same batch which it happens to occupy there are a score of portraits palpably inferior.

It is not good, all the same; and I almost prefer to surmise that the photographer himself did not think it good—did not think it, that is, as good as it might have been. Portraiture is full of such compromises, inasmuch as the feelings of one's sitters have to be considered.

That hat—I figure to myself the arrival of the lady in that hat, and the photographer's gallant struggle to make the best of it because he knew she wished that hat to be immortalised. In all this I may be guessing quite wrong. Perchance the photographer espied pictorial possibilities in that hat. Pictorial possibilities may forsooth have lurked in that hat. But, examining the thing as we find it, we are bound to testify that that hat slays the picture.

This is a photograph of the hat, not of the hat wearer. It is impossible to evade this staring truth. Let us trim off the major portions of the hat, down nearly to its brim, and let us trim off a good deal from the right-hand margin—and lo, we have disinterred the portrait proper; and a very nice portrait it is. Even a flattering one, I dare say! But the sitter (or, less likely, the photographer) conceived that the hat's entire inclusion made it more flattering, thereby committing a profound error, and an error which would justify the cynic's facetious query quoted in my introductory paragraph.

The hat is overpowering, and, apart from shape and scattered-ness, it is overpowering by dint of sheer size. Now big hats, immense hats, are often charming. Many a woman has cause to thank the inventor of the big hat fashion: it is a mode which suits plenty of faces extraordinarily well. But, looking at a big-hatted woman, one instinctively "composes" the picture which she presents to the eye; one views her face as framed in the hat, or else one in-



The Letter.

cludes the lines of the hat in the composition made by the lines and masses of the rest of her attire. If one were in such a position that one saw the hat alone, or if one were in such a position that one saw the hat chiefly, and the visage as something minor, one would not feel that one was viewing the woman herself.

Now it will be perceived that in "A Portrait" the hat pushes down the sitter's face to the very middle of the print—the weakest spot—which causes it indeed to look as though it were lower than the middle; and, further, that the eye is caught and held by the spray of feathers at the summit, not by the countenance for which it should be a mere decoration.

It is a fact that, nine times out of ten, the face of the sitter should be higher up than the centre of the plate. Only in full-length portraits of



A Portrait.

*First Apple Blossom.*

people seated in a large area of a lofty room is it sometimes effective to place the face fairly low in the composition—sometimes, but only very rarely. In a head-and-shoulders the face should be high; and if the hat presses the face down low, then the hat will begin to bid for the attention which the face ought to have monopolised.

Some of "A Portrait's" hat should have been sacrificed; or else more of the sitter should have been included, at the lower edge, or else the hat should have been discarded. The neglect of at least two of these possible precautions was the photographer's fault, not the model's.

"The Letter" is a tiny little effort, full of quiet merit, and while the composition of the work may be credited to the photographer, the excellence of the pose must at least to some extent be credited to the model. The hands in particular are well managed, and hands are nearly always the weak item in such attempts.

The author of "A Portrait" will discern that, without any headgear, without any undue emphasis of dress, "The Letter" is probably flattering to its subject: moreover, the head is very high indeed on the plate. Small points, but not unimportant ones!

But "The Letter," for all its simple air, is really a pretty ambitious bit of craftsmanship. The least failure, in that pair of hands, to look at once natural and graceful, would have ruined the whole tableau. And the moral is that, unless our model keeps her side of the bargain, and poses well, we shall be wise to stick to the safe if conventional head-and-shoulders and the normal attitude of sitting.

The postcard print entitled "First Apple Blossom" aspires to naturalism, with a dash of daintiness thereto, but though the conception is a pleasant one, its carrying out presented scarcely surmountable difficulties. It would

have been nearly impossible to escape spottiness in the background, and not one portrait in a million will endure a spotty setting and survive unscathed.

It is a truism that in every portrait the chief object is the face. No other item must compete with it in value. Here we see it visibly competed with by details themselves so alluring that the eye cannot resist the temptation to dwell upon them. There ought to be nothing for the eye to dwell upon, in any portrait, but the sitter. When the figure is a mere speck in a landscape—well and good. But that is not portraiture: it is landscape work, or, at most, genre.

Besides, as it happens, the author of "First Apple Blossom" has chanced to focus her background a trifle sharper than her model. It is a fatal flaw in all such picture-making. If anything is to be sharp, it must be the model. Let the whole thing be as impressionistic and woolly and high-falutin' as "art" lenses can make it, the model must still be at least sharper than his surroundings. Every effort, in short, must be devoted to this one aim—to make the picture a picture of the sitter and of nothing else whatsoever.

Not that "First Apple Blossom" is any affected fuzzigram. It is a straightforward, attractive snap-shot portrait of a delightful child. But in so far as it fails, it fails for reasons which would apply equally to any other portrait, however

soaring. And those reasons are reasons which it is the photographer's affair to attend to, not the sitter's. The sitter may or may not spoil the intention—but, anyhow, let us see that the intention is a sound and conscientious one in the first place.

If the title of "Inseparable" is a veracious one, then it might be claimed that the sitter, or rather the slumberer, has spoilt this portrait; for the eye of the golliwog, with its staring whiteness, is a cruel blot on what would otherwise have been an admirably well scheme of gentle tone values. But even here we perceive, on consideration, that the photographer was to blame. Could not the golliwog have been removed? The title says no. Then could not its eye have been toned down? Would it have been an unforgivable outrage to tone it down on the print in some way?

Of course, all sorts of ways out of that difficulty were available. The photographer has not adopted them; and the golliwog's preposterous optic thereby becomes his delineator's crime, not its small owner's. To what an extent it is a crime may be immediately proved by our old device of covering the cause of offence with a finger-tip, covering the triangle of collar also. At once the sleeping infant receives new value, new delicacy, new beauty.

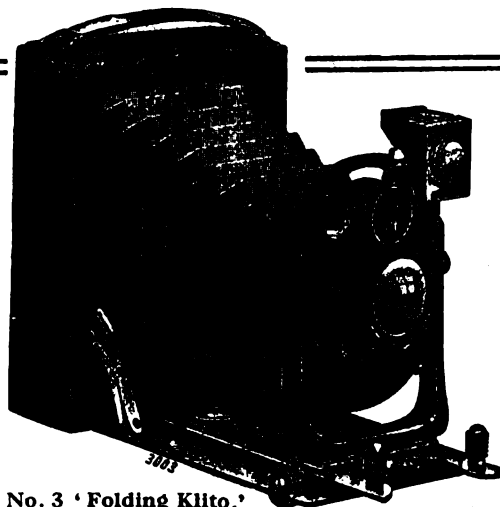
*Inseparable.*

By Ephraim Johnson.

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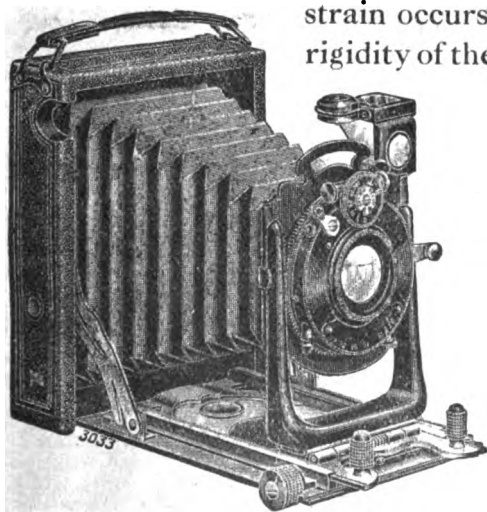
Of the many points which confront the camera buyer, the one that concerns him most is the results that the camera will give. It is not what a camera *is*, but what it *does*, that really matters.

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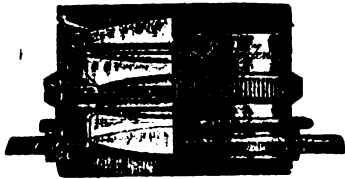
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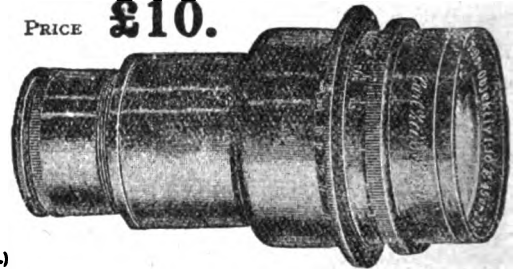
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Ships as Subjects.

By E. T. Hatfield.

Special to "Photography and Focus."



A SHIP has been described as the most beautiful of man's productions; and artists without number have sought their subjects amongst vessels of all kinds—from the humble coasting barge, home of the heroes of Mr. Jacobs, up to the lordly liner with its freight of thousands. The reasons for the popularity of such subjects must be found, not only in the fact that the flowing lines which are necessitated by the function of a vessel are themselves beautiful, but also in the romance which, in this country at least, always clings around the ocean and those that go down to the sea in ships.

Photographers find in ships and shipping subjects many temptations to expose plates. For one thing, the light at the seaside allows exposures to be very short, and the limitations of the hand camera are never felt so slightly as with work of this kind. When on shore the light will not allow us to make a snapshot exposure with any hope of success, we have only to turn the camera towards the sea to find that the absence of heavy shadows near at hand, and the presence of a great reflecting surface of water, sending light into every portion of the picture, will still allow us to obtain fully exposed results.

Focussing no Trouble.

The size of a vessel also helps to make the hand camera worker's task an easy one. Even a fishing smack is big enough to compel him to get a good many yards away from it if he is to get it all upon his plate on a reasonable scale, and at such a distance all focussing trouble vanishes, the scale is set at "infinity," and one need give no more thought to it.

There is another advantage about this, and that is that although the vessels themselves may be moving very quickly, one is far enough away from them that they are shown on such a scale as to make it possible for quite slow instantaneous exposures to be given without the slightest fear that any movement will be noticeable in the photograph. This seems a greater advantage than it proves to be in actual work, as the subject and its lighting, as already pointed out, do away with all risk of under exposures.

Shipping subjects form probably the only class of work likely to appeal to the amateur photographer, in which with the lens at such an aperture as $f/7$ or $f/8$ exposures as short as a hundredth of a second will be found almost invariably sufficient. Of course, this does not refer to pictures of parts of vessels on a comparatively large scale, figure subjects, in which ships may be included, and so on; but it will be found to hold good whenever the subject is a vessel, great or small, shown as a whole, on the open water.

Not broadside on.

Although, as already mentioned, the lines of a ship are in themselves beautiful, it requires certain points of view to show them to the best advantage. For example, no one would take a ship broadside on with the idea of making a picture; such an aspect may do well enough for picture postcards, or similar purposes, where it is important to show as much of the vessel as one possibly can, but from a pictorial point of view it is the least satisfactory of all. In some cases, a stern view is permissible, but in the great majority of instances a vessel is best seen when coming more or less towards the camera, not directly onwards, but sufficiently so for some of the hull to be seen on both sides of the stem or cut water.

If that side of the vessel of which most is to be seen is in sunshine and the other side is in shadow, the lighting will be most favourable; but in this one has to put up with what is to be had. Still, in selecting a standpoint from which to endeavour to secure shipping pictures, the position of the sun and the time when other circumstances are most favourable should be noted.

A mistake which is sometimes seen in photographs of shipping is for the vessel to occupy too large an area of the plate, so that the first thing suggested by the picture is the good fortune of the photographer in just getting it all on. There should be an ample margin all round the vessel, or, if this is not possible, then its masts or sails should be well off the picture, the top boundary of which may come half-way down the mast or more. On no account should the masts just touch the edge, or even come very near it or just beyond it.

Moving into the Picture.

Then again there is the position of the vessel in the picture to be considered. If it is in motion, which should be shown by the lines of the

water, possibly by the curl of the foam from its bows, more space should be left ahead of it than astern; in this, as in other pictures of moving objects, there should be ample picture space for it to move into. If this point is neglected, the picture can never be perfectly successful. While there should be an ample margin of water on both sides of it, the vessel should not be central, or the effect will be too symmetrical.

Whether much or little water is included below it will depend upon circumstances. If the sea is rippled, and one can get a long line of broken reflections of the ship itself, it is often very effective to have the horizon line high up in the composition, and to include most, if not all, of these reflections. Without them, the surface of mere broken water is apt to be monotonous; and much of it is best trimmed off.

Other Vessels not wanted.

One of the most troublesome features of shipping photography at times is the presence of other vessels than the one which is to be the subject of the picture. On the comparatively blank expanse of water they are apt to be very prominent, much too much so for pictorial purposes; and, owing to their distance, it is impossible to dodge them by a change of standpoint. All that can be done is to be alive to the fact that they may appear in the picture much more prominent than they are to the eye at the time; so that, if they can be avoided, we may be sure to avoid them.

The chief difficulty in getting an effective picture having a vessel as its theme is in finding a suitable standpoint. If it is a small boat lying on the shore, as it has been left by the tide or pulled up for repairs, we can wander round it on the beach and select our point of view to a nicety; but if it is to be shown afloat, the case is very different. The beach is impracticable; even a telephotographic lens will not be likely to give the vessel on a large enough scale.

A Pierhead as a Standpoint.

A pierhead affords as good a vantage ground as any; and if one can learn a little about the state of the tide and the movements of boats, an hour or two in such a position may be found to be fully occupied with a constant succession of subjects. There is one thing about such a position which may give trouble, and that is that unless the

vessels are very large in size, a pier-head is apt to be too high above the water to give the best effect. One looks down from it upon the deck of the boat that is being photographed, and the result is a kind of bird's eye view, which is seldom if ever pictorially satisfactory.

If there are lower stages to the pier, as often happens to be the case, then one of these should be chosen, as the pictures taken from it are sure to look more natural. Not only will the vessels themselves be seen to greater advantage, but the surface of the water will be better rendered. The waves and ripples will be seen on a larger scale and at a better angle.

It will often be found that a ship can be photographed very successfully from the deck of another ship. If the photographer is on a large vessel he may have trouble of the kind just mentioned in connection with a pier-head—his view point may be too far from the water. But the height of the deck of the ordinary pleasure steamer will be found to be just about right in this respect.

Photographing from a Ship.

When photographing one vessel from the deck of another, there is the double movement to be considered—the movement of the ship on which one is standing as well as that of the subject.

This movement of the standpoint is far more likely to cause blurring than any movement of the vessel that is being photographed; but even then, as things usually go, one may not have much trouble. If there is any sea on, most photographers will be thinking of other things than their camera, while in calm water the slight movement of a steamer may be disregarded.

The throb of the engines will give no trouble if the camera is held in the hand; but if it is put down on some part of the vessel itself, this may lead to blurring. A great deal depends on the nature of the vessel, and the part of it from which the photographer is working.

As a general rule, the best standpoint to choose is somewhere near the bow, the lens pointing not straight ahead, but pretty nearly so. From such a position, one rarely sees a vessel broad-side on, but, as has been already pointed out, this is not an aspect that one wants to get.

The drawback about photographing from the stern of a vessel, is that one often gets the wash of the vessel one is on, interfering with the composition of the picture. In a screw steamer, moreover, there is often a great deal of vibration at the stern, sometimes enough to make photography very difficult indeed.

When photographing a ship under way, the lines which it makes as it cuts through the water play a very im-

portant part, almost the most important; but when other lines, due to some vessel that does not show in the picture, are included, the effect is frequently not at all what one would wish.

There are very few seaside resorts where subjects of the kind dealt with in this article are not to be found, by those who seek them. It may not be large full rigged ships or "ocean greyhounds," but neither the size nor the elaboration of the vessel need count. A sailing collier, a fishing smack, or the pleasure boat that takes excursionists out for a mile or two for a few pence, given favourable circumstances and the knack to avail oneself of them, can be made to furnish pictures which will hold their own amongst the other work on our walls at home, or even in an exhibition.

THE ENSIGNETTE WEEKLY COMPETITIONS will come to a close for the season on September 2nd.

A FLOURISHING SOCIETY is the Working Men's College Photographic Club of Melbourne, Australia. It has a membership of about a hundred and thirty, an average attendance at lectures of fifty-four, a satisfactory balance in hand, and a well-filled syllabus.

IN THE DEALERS' ASSISTANTS' Competition, organised by Messrs. W. Butcher and Sons, Ltd., the awards for August are: 1st prize (£1 ls.), G. W. McIntosh; 2nd prize (15s.), H. Bacon; 3rd prize (10s. 6d.), E. T. Wright; consolation prizes (7s. 6d. each), J. C. Buswell, H. A. Hill, H. Hinchliff, and H. Hillen.

DEATH OF MR. A. H. PITCHER. We regret to have to record the death of Mr. Arthur H. Pitcher, the well-known photographer of Gloucester, from diabetes, on the 4th inst. Mr. Pitcher, who was one of the founders of the Gloucester Photographic Society, was elected its president last year, an office he held at his decease, and was always ready to extend a helping hand towards his fellow workers. He was a prominent Mason, and will be much missed in Gloucester.

THE STARCH ADHESIVE given below is very suitable for photographs, as it is quite free from any deleterious chemical, and will keep for a long time:

Starch	...	...	1 ounce
Gum arabic	...	...	1 "
White gelatine	...	...	1 "
Water	...	...	½ pint

The gum arabic is left for a day or two in contact with about three ounces of the water, and then, when dissolved, is strained. The gelatine is soaked in the cold water until quite soft, and is added to the gum solution. The starch is made into a cream with a little more of the water, and the rest of the water should be boiled and added to the starch. The gum arabic and gelatine are then mixed in, and finally three drops of oil of cloves are added, and the hot mixture is strained into jars for use.

Business Notices.

Publishing.

OFFICES.—20, Tudor Street, London, E.C. Telegrams: "Cyclist London." Telephone: 6720 Holborn (5 lines). Communications for the Publishers should be addressed: Iliffe and Sons Limited, 20, Tudor Street, London, E.C.

PUBLISHING DATE.—*Photography* and *Focus* is on sale throughout the United Kingdom every Tuesday morning.

SUBSCRIPTION.—The Subscription Rates are given each week at the foot of "Piffle."

REMITTANCES.—Postal Orders, Cheques, etc., should be crossed and made payable to Iliffe and Sons Limited.

Advertisements.

All communications on advertisement matters should be addressed: The Advertisement Manager, *Photography* and *Focus*, 20, Tudor Street, London, E.C. All copy for displayed advertisements for the issue of any particular week must reach Tudor Street by the first post on Monday morning in the week previous.

PREPAID ADVERTISEMENTS.

SALE AND EXCHANGE (for Amateurs only).—6d. per line of eight words minimum. Any portion of a line (eight words) counted as one line.

PROFESSIONAL AND TRADE.—Three words 2d. minimum 1s.

All advertisements must be accompanied with remittance, and should be posted in time to reach the offices, 20, Tudor St., London, E.C., not later than first post Wednesday for following week's issue.

Advertisements are inserted as far as possible in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of the paper. When this is desired, 2d. will be charged for registration, and three stamped and addressed envelopes must be sent for forwarding replies. Only the number will appear in the advertisement. Replies should be addressed: "No. 000, c/o *Photography* and *Focus*, 20, Tudor Street, London, E.C.

Deposit System.

Persons who hesitate to send money to unknown persons may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with *Photography* and *Focus*, both parties are advised of this receipt. The time allowed for a decision after receipt of the goods is three days, and if a sale is effected we remit the amount to the seller, but if not we return the amount to the depositor, and each party to the transaction pays carriage one way. For all transactions not exceeding £1 in value a deposit fee of 6d. is charged; when over £1 the fee is 1s. Cheques and Money Orders should be made payable to the Proprietors, Messrs. Iliffe and Sons Limited, and addressed to them at Coventry.

Editorial.

ADDRESS.—All communications for the Editor should be addressed: The Editor, *Photography* and *Focus*, 20, Tudor Street, London, E.C.

TO CONTRIBUTORS.—The Editor will be glad to consider original up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting, on one side of the paper only, and should bear the name and address of the sender. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed for that purpose. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Every photograph must bear on its back the name and address of the sender. No notice whatever can be paid to communications without the name and address of the sender, not necessarily for publication. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee. The Editor will be glad to consider for publication, with or without letterpress, photographs of special interest, on terms to be arranged. Articles and illustrations are paid for on acceptance.

PRINTS FOR CRITICISM.—Readers sending prints for criticism or advice are notified that in all cases it is understood that by so doing permission is given for their reproduction, without fee, in *Photography* and *Focus*.

INTERVIEWS.—The Editor will be at 20, Tudor Street, on Wednesdays, between the hours of 9.30 and 11.30 a.m., but can only be seen at other times by appointment.

BARNET RED DIAMOND PLATE

(275 H. and D. Special Rapid).

Don't you think the story of your holiday would be better told by a series of really first-class photographs, each print sparkling with life and sunshine? The very best photographs can only be obtained by using such a plate as the Barnet Red Diamond, which is absolutely unique. For the Hand or Stand Camera it must be used if the best average of negatives is required, because no other plate is so suitable for taking all kinds of photographs under all conditions of weather. BUT the final prints must be made on Barnet Gaslight Papers, we recommend our Vigorous Art (Semi-Glossy), Soft Art (Semi-Matt) for general work. Of all Dealers, and

ELLIOTT & SONS, LTD., BARNET.

BARNET GASLIGHT PAPERS.

PLEASE MENTION "PHOTOGRAPHY" WHEN CORRESPONDING WITH ADVERTISERS.

Illingworth's



A slow exposing and slow developing paper.

Supplied in Two Grades :
"VIGOROUS" (Hard) for "Weak"
 or "Thin" Negatives
"PORTRAIT" (Soft) for average
 Negatives

Each Grade in Three Surfaces :
GLOSSY, MATT and SATIN.

Inventors and Sole Manufacturers

T. ILLINGWORTH & Co. Ltd., The Photo Works, Willesden Junction,
 LONDON, N.W.

HOW TO GET PERFECT PRINTS
 FROM ANY NEGATIVE.



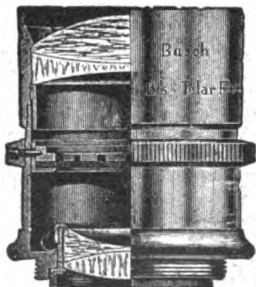
Use Slogas!

Booklet free

Learn how to get perfect prints
 and avoid waste.



THE BUSCH BIS-TELAR LENS



F/7

The name at the bottom represents the size of an image given by an ordinary lens. The name at the top represents the size given by a BIS-TELAR from the same position WITH THE SAME BELLOWS EXTENSION.

The Bis-Telar is the original fixed focus telephoto lens. It has secured a reputation for excellence and moderate cost which still keeps it ahead of all others.

THE EMIL BUSCH OPTICAL CO.,

**35, Charles St.,
 Hatton Garden,
 London, E.C.**

Questions & Replies

Advice or help given on any technical point. For rules see below.

ANASTOMAT (North Berwick).—We do not know of any such books.

SAVOY (London).—The name does not appear in any of our works of reference or directories.

WIDE-ANGLE (Stafford).—Messrs. Taylor, Taylor and Hobson, Stroughton Street Works, Leicester, supply what you require.

C. A. HALL (Bradford).—Of these you name 2 and 3 are the best, then 5 and 1 in that order. We have no experience of No. 4.

T.T.H.T. (Ipswich).—We do not know a more "safe and reliable" formula than that given by the makers of the paper itself. Why not use that?

N.M.P. (Coleherne Court).—All three are first-rate—there is little or nothing to choose between them, nor can we suggest a better combination than the one you name.

B. A. BAILEY (Scarborough).—A negative is usually intensified after it has been fixed, washed, and dried, should it then be found not dense enough without such treatment.

ASPIRANT (Leytonstone).—The best form in which to submit prints is as glossy surfaced gelatin, bromide, or p.o.p. If the two former, they should not be toned; if the last-named, they must be toned to a good purple, not a red or reddish-brown.

A. FROES (Boscombe).—It should do very well for the purpose, but you will find it necessary, after focussing, to move the screen nearer to the lens by one-fiftieth of the total distance between them, to allow for the difference in focus between the visual and the chemically active light.

P.P.G. (Gedling).—It might have been gum water, or oxal, or some other preparation to make the pigment flow, or to give it a slight gloss to match the print; more than that we cannot say. Any work put on should dry at once, that is within a second or two, unless the brush is too wet.

NAMBONA (Boston).—We have been through Custom Houses in all the parts you name and have never had the slightest trouble in passing a gross of quarter-plates, exposed and unexposed. Nor have we ever used any special labels, as we have pointed out in *Photography and Focus* within the last few weeks.

J.J. (Muswell Hill).—An acid fixing bath may be used for negatives, as well as for gelatin and bromide prints; in fact, many prefer it for the purpose. It cannot be used for any form of p.o.p., self-toning, or otherwise. We would strongly urge you to adhere closely to the instructions given by the makers of the paper you use.

G. KIRSTON (Springburn).—No finder, except with a reflex camera, is in all circumstances accurate, and if your finder is correctly centred on a distant object with the plate itself we should not change it, if it includes a little less than is to be seen on the plate. It is a mistake in the right direction, and is not likely to give any trouble. There is no remedy other than fitting a new finder.

J. RALPH (Leigh-on-Sea).—Thanks for your suggestion, which we propose to use. But is it quite a question of pocket? At the moment of writing these lines it is pouring with rain, and the nearest shop where we could expect to get such a thing is ten minutes' walk away. We are not "side-tracked" somewhere out in the wilds, but it would be much less trouble to adopt the expedient we printed, or your own, than to go out and buy a guide.

GEO. H. H. CARLISL (West Green).—It means any award whatsoever; if it merely meant any award in *Photography and Focus* it would state so distinctly. We are much obliged for your letter and note what you say, but have no recollection of the picture. The place and models, or models in a similar costume, are, however, very hackneyed, and we have no doubt something very similar can be found in back volumes both of this and of other journals. Possibly this has misled you.

LAWSON (Leeds).—Such lenses are not of any use on a hand camera other than a reflex, as they require very accurate focussing. Your other enquiry is one in which it is very difficult for us to be of service, as the complaint you raise against the plates you are using is certainly due to something in your own manipulations, and as any other plates we might recommend are just as likely to give similar trouble. We may not find out what is wrong and remove it? We should say that there is nothing to choose in point of quality between what you have been using and Nos. 1, 3, 4, 5, and 7. We have not used 2 and 6, but both have an excellent reputation.

E. BOOTES (Dagenham).—Many thanks for your note, which we shall be glad to use.

ANXIOUS (Bristol).—It is very well ventilated, and you need have no fear of anything of the kind happening.

S. W. PHILLIPS (St. Cleare).—Your letter has been handed over to our advertisement department for attention.

T. S. S. FOULIS (Ariemore).—The name does not figure in any of our directories or lists, nor have we heard of them.

HAND CAMERA (Croydon).—The same formula can be used by substituting for inches and fractions of an inch throughout millimetres and fractions of millimetres, the result will then be given in millimetres.

TEX CEE (Hinsbury Park).—We have an article in type; in the meanwhile, try having the brush so dry—wiping it longwise, twisting it the while, on a piece of paper—that it almost will not make a mark at all, and you will find that a touch of the top of it on the film will cause the pinhole to vanish.

PLYMOUTH (Plymouth).—You will not get any better results with amidol than with metol-hydrokinone; the blacks are perhaps slightly more of a blue-black with amidol, but if each developer is properly used you should get results which are indistinguishable. The makers' formula is what we recommend.

ALLY (Helliwell).—The action is not quite so simple as your outline of it might lead one to conclude, but you will not be far wrong if you act on the assumption that it is as you describe. It would occupy too much of our space to give at length, and we do not think many of our readers are interested in the subject.

C. E. MAYRA (Brockley).—As queries come to hand they are dealt with and sent to the printers; we are unable, therefore, at any moment to say whether we have received some particular enquiry or not. No queries, other than those dealing with apparatus on approval, see below, are at any time answered by post, whether stamps are sent or not.

C. E. MANGER (Brockley).—You are the owner of such copyright as may exist in your own photograph of the engraving, and we presume you could restrain anyone from copying your photograph. But you could not prevent them from copying the engraving if they could get hold of it for the purpose. There is nothing to prevent anyone marking any of his photographs copyright.

CAMERA (Tonbridge).—It is entirely a question of degree. Some objects move so quickly that with unfavourable conditions of lighting no apparatus can hope to give correctly exposed negatives. Others may move less quickly, or may be photographed on a smaller scale, or the lighting may be less unfavourable, and so it becomes possible. The best equipment is a reflex camera with a lens of very large aperture, say $f/4.5$ or even $f/3.5$ for very trying cases.

B.E. (Egremont).—It is not safe to place a print on any gelatine paper in a warm solution without first hardening it in a formaline bath. Three minutes in formaline one part, water ten parts, will be sufficient, applied after fixing and washing. The print should then be allowed to dry. It is quite possible that some of the makers harden the coating on the paper to such an extent that the warm liquid will not affect it, and if you find by trial that the formaline is not necessary, it can be omitted; but without a preliminary test you would certainly be risking the prints to attempt to do without it.

STEREOSCOPIC (Kingsland Road).—The same extent of view, approximately, is included, as the focus of the lenses of the small camera is in about the same ratio to the size of the plate, as it is in the case of the larger one. There must be some loss of detail when the negative is so much smaller, but certainly the effect in a stereoscope is very much the same, whether the prints are of the standard or of the small size. You will be quite safe in getting the apparatus you name; it is excellent value. The prints sent were capital and had none of the "cotton-wool" effect, but this was more due to the subjects than to the exposure. In some cases such an exposure as you refer to would inevitably give it. Where the scene is so dark as to require twenty-five times as long as the running water, no compromise is possible. It is only when they are comparatively open that it can be brought about. Such a gorge as that at Festiniog, for example, requires fifty times as long, or more, for rocks and foliage as it does for the water, and compromise in such a case is out of the question.

M.B. YORKE (Pittlochy).—The Service Co.'s tank recently reviewed in our columns.

DENTIST (Dundee).—Both are excellent value for their prices; if anything, we should choose B, but there is very little in it either way.

SPOTS (Spalding).—There is no remedy short of spotting them out by handwork, first on the negative and then adding the final touches on the print.

J. E. TODD (Southsea).—Tin plate would do for the dishes, if given a couple of coats of Brunswick black, or wood might be used, lined with oil-cloth.

QUERY (Surrey).—We know no more of the rules than can be learned from reading them. It would be best, we think, if you are in any doubt, to communicate direct with the firm in question.

W. WHALLEY (Kentish Town Road).—It would be best not to attempt to use the sulphide if it is burning liquid, as it is pretty certainly decomposing also, and even if it were not, it could not be weighed. Kindly note our rules below.

TANK (Muswell Hill).—It varies with the make of plate or film. If you write to Messrs. Burroughs Wellcome and Co., enclosing a stamped envelope for reply, they will send you a table giving the approximate times for different plates at different temperatures.

K. H. FARRIS.—If with the filter you get dark corners to the pictures which you do not get when the filter is not used, then it is clear that the filter, or, more likely, the tube in which you have fitted it, is cutting off some of the light. From your sketch we should say that it must be the tube and not the filter.

E. THORNE (Dumfries).—There is nothing that can be easily applied evenly to the film side of a negative to hold back printing partially. The method generally employed is to coat the glass side with plain or slightly tinted matt varnish, and then to remove it where it is not wanted.

NOVICS (Boothstown).—The factor for the Imperial pro-soda developer is given in the Watkins Manual as 41. It is not practicable to use the developer more than once. There is no reason why it should not be used for tank development, adding an equal bulk of water, or more if you wish to slow down the action further.

G.I. MICE (Highbury).—If you mean, does the metallic stain destroy the keeping qualities of the negative, the answer is that it does not affect them. It is due, probably, to the plate itself being stale, and having been improperly stored, before exposure. If it does not interfere with the printing it will do no harm.

A. HARRIS (Spilaby).—The firm is, we understand, no longer carrying on any photographic business, but we have asked our advertisement department to look into the matter and communicate with them. They certainly are not, nor have they ever been, "one of your largest advertisers," but we do not understand the treatment you have received.

J. E. WALKER (Palmer's Green).—Your suggestion has already been adopted for several years. When the reply does not embody or indicate the question, it is that the circumstances are too individual to justify publishing all details of the question. Sodium formate keeps quite indefinitely in a well-corked bottle. Its solution will keep for some months. The formate toning bath should only be made up as required.

C. E. NEVISON (Darllington).—You can copy an illustration in a book by placing, face downwards, upon it in the darkroom a sheet of bromide paper. On this may be put a piece of plate glass to press it down, and the exposure is then made by the light of a match. The result, after full development, and, if necessary, intensification, is a negative, which may be used as it is, or may be printed in the ordinary way. A slow plate can be substituted for the paper if preferred, while, in any case, it is said that a much more vigorous result is obtained if a piece of green glass is interposed between the light and the sensitive material.

Regulations.

- (1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.
- (2) The full name and address, in addition to a *nom de plume*, must be given.
- (3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.
- (4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised. Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

Systematic Samuel

A series of interviews with a successful amateur, & what they taught.
— special to "Photography & Focus" —

V. THE STORAGE OF THE FINISHED PRINT.

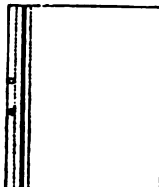
THE storage of my finished prints had always been rather a problem to me. No album on the market seemed quite to answer my purpose, and the problem was generally solved by allowing the prints to lie about my room loose and uncared for; so Sam's promise to initiate me into his system of print storage was anticipated with some eagerness on my part.

When I saw him again next week I asked him what album he used.

"I have tried most on the market," he answered, "and, like you, have found them wanting. The first I tried was the simple slip-in type with one space on each page. I soon discarded that, as I found the best print ever made looked atrocious when so treated. But I have found a use for this type now, that I will explain to you some other time. The next I tried was much better, it was one with different sized openings on each page, with a paste down slip. In this I found it difficult to trim the prints to the required sizes. So many prints to a page also was not satisfactory, so I was forced to make albums of my own. This is one of them."

The book was certainly extremely neat and showed off each picture to the best advantage.

"The way that I make it is this," continued the systematic one. "I first decide upon the size of page required. If it is for quarter plates, I find that eleven inches by eight inches is a convenient size to take two prints to the page. I then cut stout white mill-board to these dimensions, and also cut a strip the length of the page and about one inch wide. I then join these two together by pasting on a length of linen. This can be obtained in small rolls ready gummed. Then I cover both the page and the strip with a very thin sheet of mounting paper of the desired colour, but do not paste it over the joint between the two, as this is intended as a hinge when the page is opened. Next I punch two small holes in the strip about two inches apart, and then the pages are complete and ready for assembling. The cover is made out



of two pages with their strips, on which is pasted art canvas, leaving about two inches or so between these two pages to form the back of the cover, holes are punched in the two strips of the cover in the same position as in the pages. The book is assembled and completed by placing as many pages as are required inside the cover and then passing a coloured ribbon through the holes and tying this in a bow in front.

"The beauty of such a method lies in the fact that the book is always complete, yet never finished, within limits, for it is a simple matter to untie the ribbon and add additional pages as required. I generally keep a stock of these on hand complete all except the mounting paper, which is kept ready cut and has only to be pasted on to the boards when the desired tint is decided on. This album you see has prints mounted on one side of the pages only, and the colour of the blank page facing them is the same as that on which they are mounted.

"Another thing at which I always aim in making up the albums, is keeping the subjects distinct. This, as you see, contains architectural subjects only. In others I have portraits, landscapes, etc. It makes them much more interesting than if they jump from architecture on one page to a family group on the next, and so on."

"What do you do with your enlargements? You have several framed I see; but you must have many more than that."

"Oh, here are some of them, they are kept in portfolios. The portfolios I make myself out of cardboard and art canvas.

"I will give you a tip about mounting," said my friend, "which perhaps you do not know. When I have mounted a small or medium sized print, how do you think I press it?"

"No, not with a pile of books, they are far too much trouble to pile up and generally get knocked down, which does not do them any good. The humble trouser press is my friend here. The prints are put between two pieces of board about a quarter of an inch thick and then the whole thing is put into the press and screwed down tight. The mount and print come out as flat as a pancake in about a quarter of an hour."

"Yes, that's a tip worth knowing," I said, "especially as I generally have

difficulty in making a multiple mount stick, I am thinking of sending in a few pictures to some of the exhibitions this year, but have not started on any of the prints yet."

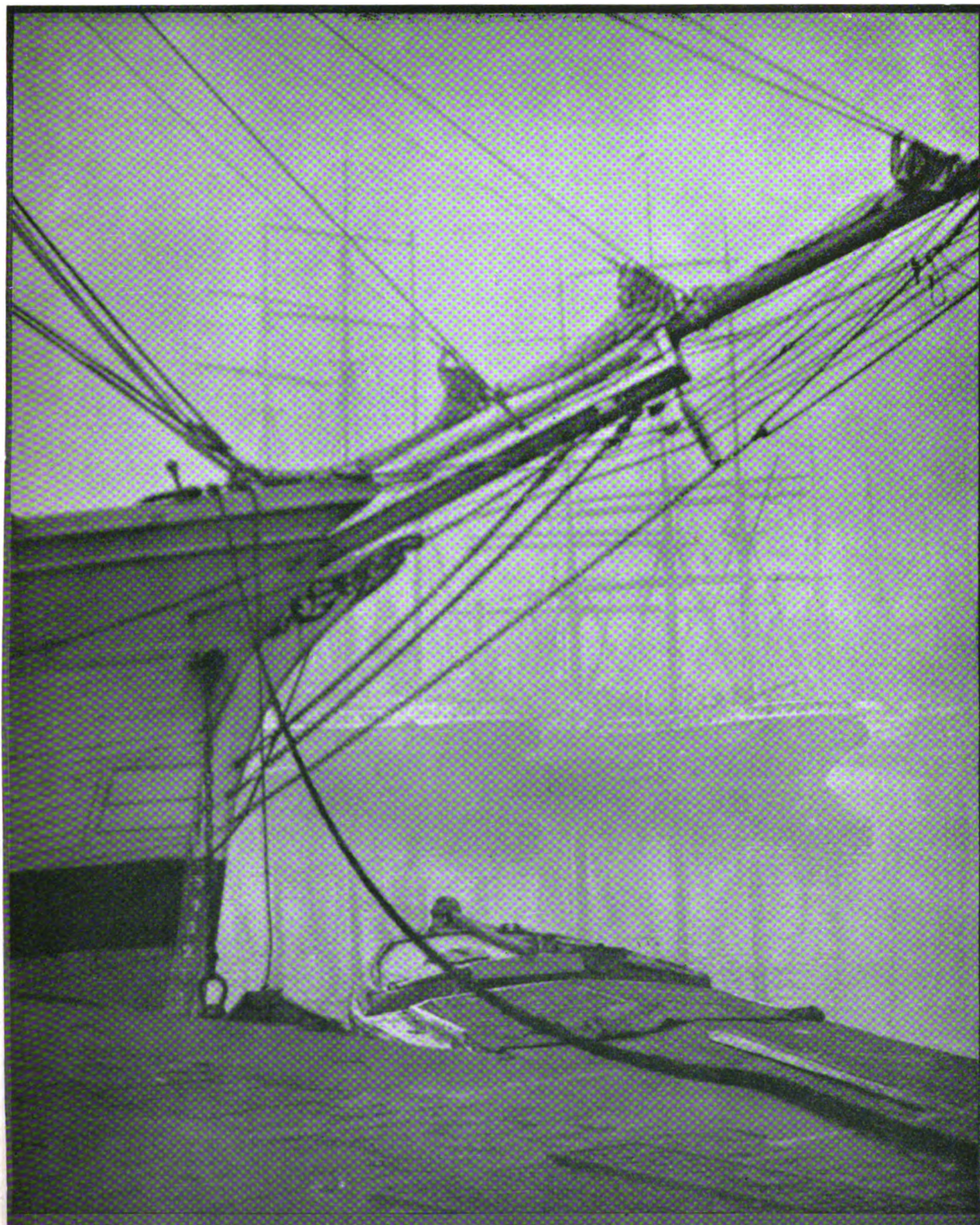
"I am glad to hear you say you are going to exhibit. There is nothing like it for keeping your work up to the mark. But take my advice and find out the sending-in dates as soon as you can, and make a list of them to keep by you. If you leave it to the last moment and then rush your work, you are certain not to do yourself justice."

THE RAJAR COMPETITION awards for July are: Class I., G. W. McIntosh, 14, Porchester Road, Mapperley Hill, Nottingham; Class II., Dr. E. W. T. Watts, Clifton Cottage, Gt. Camund, South India.

THE ROTHERHAM PHOTOGRAPHIC SOCIETY holds its exhibition from October 23rd to 26th inclusive. Entries closing October 14th. There are open as well as members' classes, a new class for "Scientific and Natural History Subjects," and no entry fees. Particulars can be obtained from the honorary secretary, Mr. H. C. Hemmingway, Tooker Road, Rotherham.

MAWSON AND SWAN, LTD., of Mawson's Buildings, 13, Mosley Street, Newcastle-on-Tyne, announce that they have transferred the retail branch of their business in optical and scientific instruments, chemical, physical, and photographic apparatus and materials, carried on by them for so many years past at 15, Mosley Street, to Messrs. Mawson and Proctor, Ltd., of Grey Street and Grainger Street West; but that, with this exception, the business of Mawson and Swan, Ltd., will be carried on as usual, and their manufacture of collodion, photographic dry plates, chemicals, and other specialities will be continued precisely as heretofore.

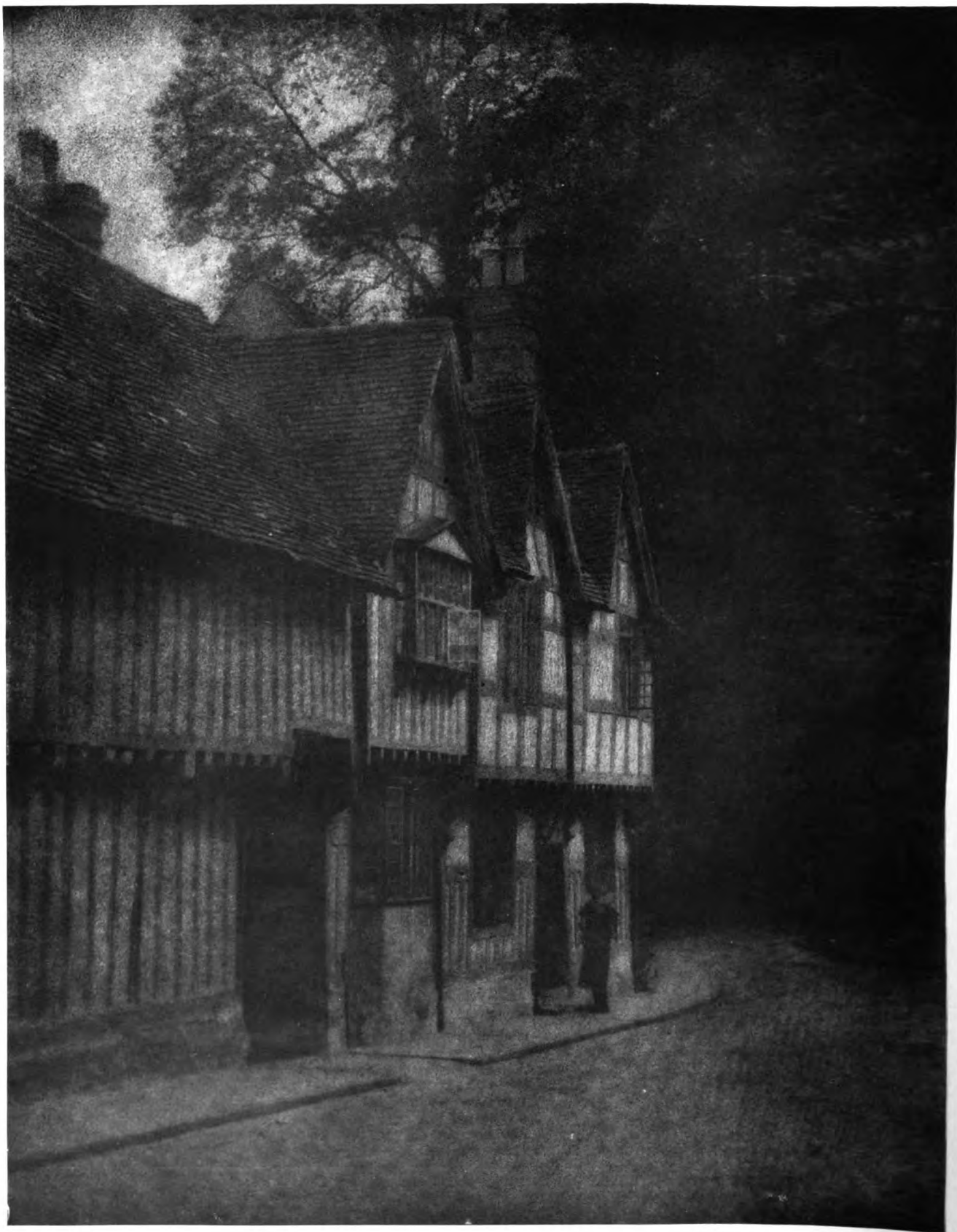
THE PARAGON MANUAL OF PHOTOGRAPHY is the translation of a German work by Dr. C. Schleussner, the maker of the "Paragon" plates, and deals briefly, but effectively, with modern photography in a manner likely to be found helpful by the amateur. While it refers to the author's manufactures, it is very much more than a mere advertisement, and many of our readers would doubtless profit by its perusal. It sells at 6d., or post free 8d., or in stouter binding with the Paragon exposure disc in a pocket at 1s. and 1s. 3d. It can be obtained from the British and Colonial agent, Mr. W. Ziegler, of South Norwood, London, S.E.



IN HARBOUR

From the Advanced Workers' Competition just closed.

BY F. G. CLIFT.



MILL STREET, WARWICK.

BY HAROLD BAKER.



York.

YORK is a great railway centre, and, as such, accessible from many quarters. Excursions are run to the city, and in addition to these means of access, many photographers at one time or another will find that they can break their journey there for a few hours. Those who do so, on leaving the station will see in front of them the old walls which surround the city, and an afternoon may well be spent in making a circuit of them.

Turning to the left, we soon come to a flight of steps leading up, and a few yards further on is the river. Crossing by Lendal Bridge, near which

is the Guildhall, fronting on the water, we pass on our left the Museum Gardens, containing the ruins of St. Mary's Abbey. This was a Benedictine Abbey, founded about 1090, in whose ancient guesthouse may be seen an almost unrivalled collection of Roman antiquities. In the same grounds also is the Multangular Tower,



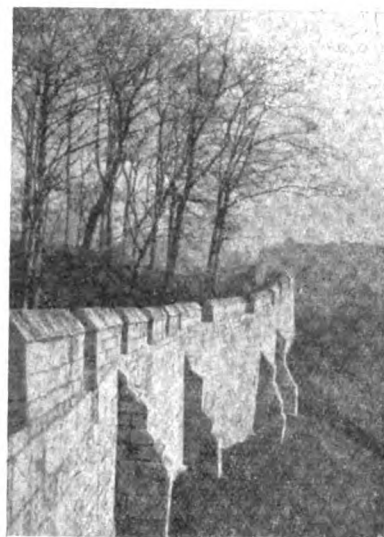
Doorway on Micklegate Bar.

which dates from the second century A.D., and which marks one of the corners of the old Roman town Eboracum.

Again turning to the left, we re-ascend at Bootham Bar—one of the four "bars" or gates which at one time formed the only entrances to the city. Here we overlook the Deanery gardens, and get a fine view of the Minster with a foreground of grass and trees.

Further on we reach another of the Bars—Monk Bar—and soon afterwards come to the Foss, a tributary of the river Ouse.

From this point to Walmgate Bar the walls cease, as in early days this part, known as Foss Islands, was a boggy marsh, which formed an effective bulwark against the city's enemies.



Baile Hill, The City Walls, York.

From Walmgate Bar the walls pass along by the cattle market, and are comparatively uninteresting until, after again crossing the river, we re-ascend at Baile Hill, whence there is a good view of Clifford's Tower, famous as the scene of a terrible massacre of Jews in 1190. Passing Micklegate Bar, where at one time the heads of traitors were exhibited, we soon reach the station again, having had a walk of some four miles, all but a small part having been actually on the walls.—W. J. WALLER.

Woodhouse Eaves.

A PLEASANT half holiday, with an abundance of work for the photographer, may be spent at Woodhouse and Woodhouse Eaves,



Beaumaner.



York: The City Walls.

adjoining villages situated in a beautifully undulating and wooded country on the edge (hence the term Eaves) of Charnwood Forest. The distance from Leicester is eight miles, and from Nottingham sixteen. From the latter town the Great Central Railway issues cheap return tickets (1s. 8d.) each week day.

On leaving the station, the way is to the left, along a typical English country lane, with high banks and overhanging trees. Ten minutes' walk brings us to the lodge of Beaumanor Park, an Elizabethan mansion. The village of Woodhouse is a model of picturesque neatness, with many of its cottages thatched and standing in gardens ablaze with flowers. Beyond the church, which dates from 1388, and to the right of the road, is a magnificent avenue of elms leading to the manor.

A short walk brings us to Woodhouse Eaves village, where there are many quaint cottages. At the bend of the road is the smithy, with an old blacksmith who may perhaps be induced to pose. A conspicuous object is the windmill on a hill at the back of the village; from the summit of the hill one gets a fine view of the surrounding country.

If time permits, Swithland woods, about a mile distant, with their disused slate quarries, now forming large pools and overhung with trees and creepers, are well worth a visit. There are public paths through the woods,



Road to Windmill Hill, Woodhouse Eaves.

and the return to Woodhouse station can be made in this way by the lower road, which comes out by Woodhouse church and cuts off a considerable distance. Conveyances ply between the village and the station (4d.), so that those who do not care to walk back need not do so.—E. HENSHALL.



Roman Lakes, Marple.



A Cottage Porch, Woodhouse Eaves.

Marple.

MARPLE, although in Cheshire, lies right on the Derbyshire border, within sight of the Peak. It is about ten miles from Manchester and five from Stockport, on the Great Central Railway, which issues excursion tickets on certain days in the week during the summer months.

On leaving Marple station and turning to the left, we soon reach that part of the village known as Marple Bridge, from which we get a good view of the river Goyt and weir. Crossing the bridge and turning to the right, by following the course of the river for about a mile and a half, the so-called Roman Lakes are reached. These are a fine, well-wooded sheet of water, on which boats are to be hired. A little further on is the picturesque and much photographed "Roman Bridge," in the neighbourhood of which will be found plenty of work for the camera.

Leaving the river, and climbing up, the road and canal are soon reached, and then, crossing the canal, we get to Marple Ridge, from which height some extensive views of the country round can be obtained.

About half a mile from Marple station is Old Marple Hall, a picturesque building (see illustration) which was once the residence of Bradshaw, who presided at the trial of Charles I.

The visitor to this district will find no trouble on the score of refreshments, which are readily obtainable.—H. CLARKE.

The Week's Meetings.

MONDAY, AUGUST 19TH.

Bowes Park and D.P.S. The Swiss Alps. R. Gorbald.
Wallasey A.P.S. Ten Minute Lectures. Members.

TUESDAY, AUGUST 20TH.

Stalybridge P.S. Beardoid Photography.
Nelson P.S. The Mount and the Print. P. Crabtree.
Hackney P.S. Spotting. W. Rawlings.

WEDNESDAY, AUGUST 21ST.

Cwmaman A.P.S. Questions and Answers.
N. Middlesex P.S. High-toned Bromides.

THURSDAY, AUGUST 22ND.

Stockport P.S. Bottoms Hall Woods.

SATURDAY, AUGUST 24TH.

Liverpool A.P.A. Mickle Trafford.
Stockport P.S. Poynton Coppice, via Middlewood.
Nelson P.S. Wycollar.
Accrington C.C. Darwen.
S. Suburban P.S. Westerham.
Halifax C.C. Field Day. The Greetland Valley.
Hanley P.S. Aston-by-Stone.
Cennistoun A.P.A. Old Kilpatrick and Erskine.
Bootle P.S. Harvest Studies.
Darwen P.A. Turton.
St. George (Glasgow) C.C.C. } Elderslie Estate.
Glasgow Eastern P.S.
St. Rollox C.C.C. Cadder Woods.
Preston C.C. Brock for Myerscough House.
Rugby P.S. Coombe Abbey.
Crosby A.P.A. Bidston and Leasowe.
Coventry P.C. High Ash, Corley.



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QUARTER-PLATE Houghton Ensign Roll Film and Plate Folding Pocket, fitted Goerz Dagor Series III. 1/6.8, double anastigmat, in Kolbs patent shutter, 1 to 1-300th sec. and time, rack focus, rising front, also cross front, infinity lock reversible bright finder, spirit level complete with leather case, good as new; cost £10 5s.; **£5 12s. 6d.**

QUARTER-PLATE Adams' Pocket Vesta, fitted Carl Zeiss 1/6.3 Tessar anastigmat, compound patent shutter, speeds 1 to 1-200th sec. and time, focussing, vertical and horizontal rising front, direct vision finder, complete with six dark slides, leather-covered Vesta film, pack adapter, and best quality leather case, in splendid condition; cost £15 11s.; **£8 17s. 6d.**

QUARTER-PLATE Model C Miral Reflex, by Talliot and Eamer, fitted Cooke Series III. 1/6.5 stigmat lens, iris mount, rack focus, rack rising front, Miral patent time and inst. shutter, speeds 1-15th to 1-100th sec. and time, triple fold drop hood, reversing back, focussing screen, and four double dark slides, in splendid condition; cost £10 15s.; **£5 12s. 6d.**

HALF-PLATE and 7 x 5 Triple Extension No. 6 Pony Premo, fitted Zeiss patent Series II. anastigmat, in Busch and Lomb Unicorn shutter, 1 to 1-100th sec. and time, rack focus, rack rising front, swing and reversing back, reversible bright finder, and spirit level, complete with four double dark slides, best velvet-lined case, in very nice condition; cost £15 15s.; **£8 19s. 6d.**

HALF-PLATE Cycle Poc. No. 5, fitted Cooke Series III. 1/6.5 stigmat lens in Busch and Lomb Unicorn shutter, 1 to 1-100th sec. and time, rack focus, double extension, rising front, reversing back, with finder, level and three double slides, and leather case, in splendid condition; cost £14 14s.; **£6 12s. 6d.**

QUARTER-PLATE Latest Pattern T.P. Duplex Ruby, focal plane reflex, fitted 1/4.5 Cooke Series II. stigmat lens, extra long extension, rack rising front, revolving reversing back, etc., Unit self-capping shutter, complete with three dark slides, and best quality leather case, equal to new; cost £17; **£11 17s. 6d.**

LATEST Vest Pocket Ensignette 1/6 Ensign anastigmat, focussing leather case; cost £3 15s.; **£2 15s.**

5 x 4 **SHEW** Popular Model Reflex, fitted 1/6 Aldis 7 1/2 in. Series II. stigmat focussing, rising front, reversing back, speeded shutter, etc., three double slides, and leather case, equal to new; cost £9; **£4 15s.**

QUARTER-PLATE T.P. No. 2 Folding Ruby, with Busch 1/6 Detective aplanat, auto. speeded shutter, rack focus, rack rising and wide-angle rack, triple extension, six double slides, iso. screen, and case, brand new condition; recently cost £7 10s.; **£4 12s. 6d.**

HALF-PLATE Horizontal Planex Focal Plane Reflex, fitted 1/6 Clement and Gliner EurySCOPE anastigmat rack focus, shutter speeds 1-10th to 1-100th sec. and time, with three double slides, and case; £12; in perfect condition; **£5 12s. 6d.**

LATEST Goerz Vest Pocket Tenax, fitted 1/6.8 Dagor lens, compound shutter, speeds 1 to 1-250th sec., six dark slides, Antinous release, tripod top, and best leather case, in unsoiled condition; cost £11; **£8.**

POSTCARD Adams' Minex Focal Plane Reflex, fitted Zeiss patent 1/6.3 Series VIIA convertible Protar, giving two feet, 6 1/2 in., full double extension, rack rising front, hood and sky shade, triple fold deep hood (focussing) with spectacle magnifiers, fitted revolving reversing back, auto vertical and horizontal masks, Minex focal plane shutter, giving all speeds, 1-5th to 1-100th sec., time and bulb, also fitted auto. patent time valve, speeds 3 secs. to 1-8th sec., six double dark slides, and best velvet-lined de luxe leather case; the whole set equal to new, in sole lot; cost £19 9s.; **£12.**

QUARTER-PLATE Latest Pattern Adams' Minex Focal Plane Reflex, fitted 1/4.5 Zeiss patent Tessar 7 1/2 in. focus, anastigmat, Adams' patent four-way front, triple fold deep hood, revolving reversing back, masking device, shutter speeds, self-capping improved Minex shutter, speeds 1-8th to 1-100th sec. and time, bulb, and automatic time valve fitted, 3 secs. to 1-8th sec., Busch No. 2 1/2 Series II. 1/7 Bistellar lens, 1 1/2 in. focus, adapted to be interchangeable with Tessar lens, special hood and sky shade for Tessar and Bistellar, six double dark slides, three Watson K screens, specially mounted, of various densities, to fit extra front, Videx right angle mirror attachment, fitted to front, and complete with Adams' velvet-lined de luxe model, solid leather case; the whole outfit in absolutely brand new condition, unsoiled; recently cost £50 8s. 6d.; **£30.**

QUARTER-PLATE Latest Pattern Adams' "Vaide" Folding Hand and Stand Camera, adapted to accommodate Zeiss patent 7 1/2 in. Tessar 1/4.5 anastigmat in sunk mount, right angle reflex mirror, fitted with Adams' patent Minex self-capping focal plane shutter, 1-8th to 1-100th sec. and time, rising front movement, and independent rack rising front, Adams' patent Identoscope finder, two-way spirit level, back focussing screen, Adams' best quality velvet-lined pigskin case, six double dark slides, in separate pigskin case; the whole outfit in brand new condition, practically unsoiled; recently cost £24 18s.; **£13.**

HALF-PLATE Tropical Sanderson Hand and Stand, fitted Carl Zeiss 8 in. Series VIIA. convertible Protar, 1/6.3, Busch and Lomb shutter, speeds 1 to 1-100th sec., also Goerz best model detachable focal plane shutter, speeds 5 to 1-100th sec. and time, three double slides, extra direct vision finder, iso. screen, and solid leather case, in brand new condition; cost £30; **£18 5s.**

N.B.—ANY APPARATUS DESCRIBED ON THIS PAGE IS AVAILABLE ON APPROVAL TERMS.

N.B.—The Minex and the Vaide Cameras were supplied together, and the Tessar lens is interchangeable in both cameras.

ADAMS' Vest Pocket Vesta, 4 1/2 x 6 cm., fitted Zeiss 1/4.5 Tessar lens, compound shutter, six slides, and case, equal to new; cost £11 11s.; **£7 17s. 6d.**

QUARTER-PLATE Latest 1912 Tropical Sanderson Hand and Stand, rack rising front, wide-angle rack, etc., 1/4.8 Goerz Color anastigmat in Kolbs patent shutter, 1 to 1-100th sec. and time, complete with three double slides, Houghton adapter for plates and films, twelve envelopes, also Mackenzie-Wishart slide, six envelopes, and leather case; the whole set as new; recently cost £15 15s.; **£10.**

QUARTER-PLATE Thornton-Pickard Royal Ruby Focal Plane Reflex, fitted 6 1/2 in. Dallmeyer Series II. 1/6 stigmat lens, three foci, Unit self-capping focal plane shutter, triple extension, Thornton-Pickard patent rising and swing front, revolving reversing back, triple fold deep focussing hood, back focussing screen, Antinous release to shutter, three best quality double-bookform dark slides, also Mackenzie-Wishart best quality model A slide and twelve envelopes for same, best velvet-lined solid leather case; the whole outfit equal to new; cost recently £22 12s. 6d.; **£14 10s.**

QUARTER-PLATE Goerz Anschütz Folding Focal Plane, fitted 6.8 Planastigmat in focussing mount, focal plane shutter, 5 to 1-120th sec. and time, three dark slides, Houghton envelope adapter, in splendid condition; cost £10 16s. 6d.; accept **£6.**

VEST Pocket Latest No. 19 Countess, complete with three slides and screen, as new; **£5 1/2.**

3 1/2 x 2 1/2 **THORNTON-PICKARD** Bijon Focal Plane Reflex, with Unit self-capping shutter, fitted Abdis Oxyx anastigmat, 1/5.65, rack focus, double extension, etc., etc., complete with three double slides, equal to new; cost £13; **£8 17s. 6d.**

QUARTER-PLATE Latest Staley Britisher Focal Plane Reflex, with self-capping shutter, double extension, rack rising front, revolving reversing back, etc., fitted 1 1/2 in. Ross 1/5.6 Homocentric lens, Ernemann patent magazine changing box for twelve plates, three double slides, best velvet-lined leather case, as new; recently cost £20 8s.; **£12.**

POSTCARD No. 3A Kodak, with best lens, full speeded shutter, and leather case, as new; cost £5 9s. 6d.; **£3 10s.**

QUARTER-PLATE Latest Model 1 Butcher Klimax, fitted 1/7.7 Uno Aldis stigmat lens, full speeded shutter (Lukos), Antinous release, 4X Barbet iso. screen, two slides, Ross Vitrex adapter (Mackenzie pattern), twelve envelopes, leather case, a so telescopic tripod, and case, all in new condition; recently cost £4 15s.; **£3 7s. 6d.**

3 1/2 x 2 1/2 **LATEST** Countess Folding Pocket, with 1/5.8 Isoplast anastigmat, full speeded shutter, Iso. Antinous, rack focus, six slides, screen, and film pack adapter, hardly soiled; cost £5 5s.; **£3 8s. 6d.**

QUARTER-PLATE Vogtlander "Radio," double extension, folding pocket, fitted Vogtlander 1/6.8 anastigmat, compound patent shutter, all movements, complete with six dark slides, and screen, and leather case, hardly soiled; cost £8; **£5 18s. 6d.**

POSTCARD No. 3A Kodak, fitted 1/6.3 Aldis Series II. anastigmat full speeded shutter, infinity lock, with plate adapter, screen, and two slides, latest, hardly soiled; cost £8 3s. 6d.; price **£4 15s.**

QUARTER-PLATE Holborn Ilex Reflex, fitted Goerz 1/6.8 double anastigmat, rack focus, speeded shutter, etc., as good as new; cost £8 8s.; price **£5 12s. 6d.**

POSTCARD No. 3A Folding Pocket Kodak, fitted Ross 1/6.3 Homocentric lens in Unicorn shutter, complete with plate adapter, two double dark slides, and leather case; **£5 19s. 6d.**

QUARTER-PLATE Thornton-Pickard Model A Wafer, fitted Beck 1/7.5 lens, two slides; cost £3 3s.; **£1 13s. 6d.**

HALF-PLATE Underwood Double Extension Umbra Field, fitted 1/8 superior R.R. lens, with iris, T.P. shutter, two slides, and tripod; **£2 17s. 6d.**

GOERZ Vest Pocket Tenax, fitted 1/6.8 Dagor anastigmat, six slides and two cases, as new; **£7 17s. 6d.**

QUARTER-PLATE Uno Selfix, Uno Aldis 1/7.7 anastigmat, two slides, film pack adapter, as new; **£2 10s.**

VEST Pocket Roll Film Countess, 1/5.8 double anastigmat, takes Ensignette films, quite new condition; cost £3 15s.; **£2 12s. 6d.**

QUARTER-PLATE All-British Planex Focal Plane Reflex, Ross Homocentric 1/6.3 lens, Mackenzie-Wishart slide, twelve envelopes, and case; cost £15; **£8 17s. 6d.**

HALF-PLATE National Triple Extension Field, fitted Aldis Uno 1/7.7 anastigmat, roller blind shutter, three slides, tripod, and best quality case, latest model, and new condition; cost £5 7s. 6d.; **£3 7s. 6d.**

HALF-PLATE Latest 1912 Model Sanderson Regular Hand and Stand, fitted Beck 1/7.7 convertible double aplanat in Unicorn speeded shutter, rack rising front and wide-angle adjustment, etc., three bookform slides, de luxe model velvet-lined solid leather case, three-fold tripod and top; the whole outfit as good as new; recently cost £11 17s. 6d.; **£7 15s.**

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POSTCARD Goerz Tenax, double extension, rising front, Goerz Dagor double anastigmat, $f/6.8$, compound shutter, 1 to 1 -200th sec. and time, twelve slides, and case; **£9 7s. 6d.**

No. 1 FOLDING Pocket Kodak, $2\frac{1}{2} \times 3\frac{1}{2}$, daylight loading, fitted Zeiss Tessar $f/6.3$ anastigmat, Linnhof Sector shutter, 1 to 1 -250th sec. and time, focussing, case; **£5 12s. 6d.**

GOERZ Vest Pocket Tenax, $4\frac{1}{2} \times 6$ cm., focussing, Goerz Syntor $f/6.8$ double anastigmat, speeded shutter, twelve slides and leather case, like new; **£5 10s. 6d.**

$4\frac{1}{2} \times 6$ cm. ADAMS' Vesta, fitted Zeiss $f/4.5$ Tessar anastigmat lens in compound Sector shutter from 1 to 1 -250th sec. and time, direct vision finders, focussing adjustment, six slides, and film pack adapter; **£3 17s. 6d.**

No. 1 BLOCKNOTE by Gaumont, fitted Goerz Dagor double anastigmat lens, $f/6.8$, speeded shutter, direct finder, twelve slides, film pack adapter, magnifiers, two purse cases; **£6 15s.**

No. 1 ENSIGNETTE, fitted Aldis $f/6.8$ anastigmat lens; **£2 14s. 6d.**

No. 1 ENSIGNETTE, fitted Ensign $f/5.8$ anastigmat lens; **£2 14s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ NEWMAN AND GUARDIA Latest Model Square Form Reflex, triple extension, rising front, revolving back, focal plane shutter from 1 -100th to 1 -1000th sec. and time, Zeiss double Protar convertible anastigmat lens, $f/6.3$, deep folding hood, three double slides, changing box, film pack adapter, best quality leather case; **£22.**

QUARTER-PLATE Focal Plane Reflex, double extension, rising front, revolving back, Blitz $f/6.8$ convertible double anastigmat lens, Mackenzie-Wishart slides, twelve envelopes, focal plane shutter from 1 to 1 -300th sec. and time, case; **£6 19s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ PRESSMAN Reflex by Butcher, long extension, rack and pinion focussing, focal plane shutter to 1 -100th sec. and time, full size finder, reversing back, rising front, Zeiss Tessar anastigmat lens, $f/4.5$ twelve slides and case; **£11 15s.**

QUARTER-PLATE Planex Reflex, long extension, rack and pinion focussing, reversing back rising front, full size finder, focal plane shutter to 1 -100th sec. and time, Ross Homocentric lens, $f/5.6$, iris, three double slides and case; **£10 5s.**

HALF-PLATE Britisher by Staley, long extension, rack and pinion focussing, reversing back, full size finder, focal plane shutter to 1 -100th sec. and time, rack rising front, Cooke $f/4.5$ anastigmat lens, three double dark slides; **£17 5s.**

$3\frac{1}{2} \times 2\frac{1}{2}$ STALEY'S Britisher Reflex, long extension, rack and pinion focussing, full size finder, focal plane shutter up to 1 -100th sec. and time, rack rising front Euryplan anastigmat lens, $f/5.6$, iris, three double dark slides; **£9 15s.**

QUARTER-PLATE Planex No. 2 Reflex, long extension, rack and pinion focussing, full size finder, deep hood, revolving reversing back, rising front, focal plane shutter to 1 -300th sec. and time, 6in. Cook anastigmat lens, $f/4.5$, iris, three double dark slides, equal to new; **£10 2s. 6d.**

QUARTER-PLATE Holborn Ilex Reflex Camera, rack and pinion focussing, R.R. lens, $f/7.7$, speeded shutter from 1 to 1 -100th sec. and time, twelve plates; **£3 3s.**

POSTCARD 3a Graflex Reflex, for roll films, full size finder, focussing, focal plane shutter to 1 -100th sec. and time, Voigtlander Dynar lens. This camera is in excellent condition, and is daylight loading, taking the ordinary postcard roll films; **£12 5s.**

5×4 VINDEX by Adams, long extension, rack and pinion focussing, full size finder, reversing back, focal plane shutter to 1 -100th sec. and time, Cooke anastigmat lens, $f/4.5$, iris, changing box for twelve plates; **£16 15s.**

QUARTER-PLATE Newman and Guardia Square Form Reflex, latest Model, self-erecting hood, triple extension, rising front, revolving back, focal plane shutter from 1 -10th to 1 -500th sec. and time, Carl Zeiss Series VIIA, double Protar anastigmat convertible, $f/6.3$, iris, six dark slides, film pack adapter, and best leather case; **£26 10s.**

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QUARTER-PLATE All-British Reflex, double extension, rising front, revolving back, focal plane shutter from 1 to 1 -130th sec. and time, Voigtlander Heliar lens, $f/4.5$, three double slides and best quality leather case; **£11 17s. 6d.**

QUARTER-PLATE Butcher's Ralli Reflex, fitted rapid applanat lens, focal plane shutter from 1 -10th to 1 -500th sec. and time, three slides; **£1 18s. 6d.**

POSTCARD All-British Planex Reflex, rack focussing, rising front, focal plane shutter from 1 to 1 -130th sec. and time, Blitz convertible anastigmat lens Series II, $f/4.8$, Mackenzie-Wishart slide, twelve envelopes, and case; **£11 12s. 6d.**

QUARTER-PLATE Folding Pocket by M.C.C., double extension, rising and cross front, Dallmeyer Carfac anastigmat lens, $f/6.3$, convertible, three-foci, automatic shutter up to 1 -100th sec. and time, three slides; **£4 15s.**

QUARTER-PLATE Busch Planor Focal Plane Folding, rising and cross front, shutter from 1 to 1 -100th sec. and time, Busch Bistellar lens, $f/7.5$, focussing mount, three double slides; **£5 19s. 6d.**

QUARTER-PLATE Newman and Guardia Coronation Model Imperial Sibyl, in line order, rising and cross front, Carl Zeiss Tessar anastigmat, $f/6.3$, speeded shutter from 1 to 1 -100th sec. and time, six slides, film pack adapter, and leather case, camera covered in best Russia leather, with Russia leather bellows; **£15.**

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QUARTER-PLATE Goerz Tenax Folding Pocket, double extension, rising and cross front, hooded focussing screen, Goerz Dagor anastigmat lens, $f/6.8$, convertible, in compound Sector shutter, 1 to 1 -250th sec. and time, three double dark slides and leather case, new condition; **£9 12s. 6d.**

QUARTER-PLATE Countess Folding Pocket, double extension, rigid U shape front, rack rising and cross adjustments, Aldis $f/6$ Series II. anastigmat, Unicum shutter to 1 -100th sec. and time, hooded focussing screen, six slides and leather case, in perfect order; **£4 16s. 6d.**

QUARTER-PLATE Klito Magazine, focussing, achromatic lens, speeded time and inst. shutter; **15/9.**

QUARTER-PLATE Adams' Vesta, focussing, Goerz Dagor double anastigmat lens, $f/6.8$, iris in compound shutter up to 1 -200th sec. and time, six slides; **£3 15s.**

QUARTER-PLATE Latest Pattern No. 3 Folding Pocket Kodak, fitted Goerz Dagor $f/6.8$ anastigmat lens, compound shutter to 1 -200th sec. and time, daylight loading, leather case, as new; **£8 5s.**

QUARTER-PLATE Newman and Guardia Trellis Camera, as new, extra long extension, absolutely rigid, with lazytongs adjustment, reversing and swing back rising and cross front, Goerz Dagor double anastigmat lens, $f/6.8$, in latest compound Sector shutter from 1 to 1 -200th sec. and time, leather case; **£16 16s.**

$4\frac{1}{2} \times 6$ cm. VEST Pocket, achromatic lens, time and inst. shutter, hooded focussing screen, three slides in purse; **£1 4s. 6d.**

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$4\frac{1}{2} \times 6$ cm. GOERZ Vest Pocket Tenax, focussing, Goerz Dagor anastigmat, $f/6.8$, variable speed shutter, six slides, two cases; **£7 12s. 6d.**

QUARTER-PLATE Goerz Anschütz, latest model, as brand new, self-capping focal plane shutter, 5 to 1 -200th sec. and time, Goerz Dagor anastigmat lens, $f/6.8$, six double slides, film pack adapter, and leather case; **£12 5s.**

QUARTER-PLATE Houghton's Ariel Folding Pocket, rising and cross front, extra rapid applanat lens in Simplex shutter, three single metal slides; **£1 9s. 6d.**

QUARTER-PLATE Folding Klito, rack and pinion focussing, rising and cross front, Ensign $f/5.8$ anastigmat lens in Koilos shutter, 1 to 1 -200th sec. and time, leather case; **£3 12s. 6d.**

QUARTER-PLATE Ensign de Luxe Roll Film, double extension, rising and cross front, Cooke 5in. $f/6.8$ anastigmat lens in Ibsco Sector shutter, 1 to 1 -100th sec. and time; **£5 7s. 6d.**

$4\frac{1}{2} \times 6$ cm. VEST Pocket Countess, focussing, $f/5.8$ Isoplast anastigmat, speeded shutter, hooded focussing screen, three slides and purse; **£2 12s. 6d.**

QUARTER-PLATE Star Premo, double extension, rising and cross front, Ross $f/6.3$ Homocentric anastigmat lens in Bausch and Lomb Automat shutter from 1 to 1 -100th sec. and time, rising and cross front, four double dark slides, best quality leather case; **£4 19s. 6d.**

5×4 No. 4 SCREEN Focus Kodak for plates or films, double extension, rack focussing, rising front, R.R. lens, speeded Kodak Automat shutter to 1 -100th sec., focussing screen, and double dark slide; **£2 12s. 6d.**

5×4 LIZARS' Dayspool, with Aldis $f/6$ anastigmat lens in Unicum shutter from 1 to 1 -100th sec. and time; **£2 7s. 6d.**

5×4 VOIGTLANDER Focal Plane, in new condition, rising and cross front, Goerz Celor $f/4.8$, anastigmat lens in focussing mount, three double slides, aluminium-bound, leather case; **£12.**

9×12 cm. KRAUX Zeiss Focal Plane, fitted Tessar $f/6.3$ anastigmat, self-capping focal plane shutter to 1 -100th sec. and time, rising and cross front, direct vision finder, three double roller curtain slides, changing box for twelve plates, and leather case; **£17 17s. 6d.**

GAUMONT Spido, $14\frac{1}{2} \times 11$ cm., fitted Goerz Dagor double anastigmat lens, $f/6.8$, iris, focussing, Decaux variable speeded shutter, rising and cross front, direct vision finder, changing box for twelve plates, three double slides with roller curtain shutters, best quality leather case; **£6 19s. 6d.**

HALF-PLATE Goerz Anschütz Focal Plane, rising and cross front, Goerz Dagor anastigmat lens, $f/6.8$, in focussing mount, six double dark slides and leather case; **£11 15s.**

HALF-PLATE Cameo, double extension rising and cross front, Beck Isostigmat lens, $f/7.7$, three-foci, in compound Sector shutter, 1 to 1 -250th sec. and time, six slides; **£5 17s. 6d.**

7×5 No. 5 CARTRIDGE Kodak, with double extension, rack focussing, rising front, Busch Detective Aplanat lens, $f/7$, iris, Unicum shutter speeded to 1 -100th sec. and time, in finest order; **£3 12s. 6d.**

$6\frac{1}{2} \times 4\frac{1}{2}$ or DOUBLE Quarter-plate Stereoscopic by Newman and Guardia, long extension, rack and pinion focussing, changing box for twelve plates, fitted Zeiss anastigmat lenses, in case; **£11 10s.**

HALF-PLATE Carbine Roll Film No. 5, double extension, rack and pinion focussing, Kennnott anastigmat lens, $f/7.7$, iris, Koilos shutter to 1 -300th sec. and time, in excellent condition; **£3 19s. 6d.**

No. 4a FOLDING Kodak $6\frac{1}{2} \times 4\frac{1}{2}$ Daylight Loading Roll Film, fitted Cooke Series III. $f/6.5$ anastigmat lens in Koilos shutter to 1 -200th sec. and time, with plate back, three double dark slides and leather case; **£7 15s.**

$3\frac{1}{2} \times 2\frac{1}{2}$ NEWMAN AND GUARDIA Sibyl, focussing, rising front, Cooke Series III. $f/6.5$ anastigmat, speeded shutter, 1 to 1 -100th sec. and time, twelve slides, focussing screen, tripod, adapter, and leather case; **£7 12s. 6d.**

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SUBJECTS AND THEIR TREATMENT

Specially written and illustrated for "Photography and Focus" by "Will o' the Wisp."

THE reproduction of these two prints can hardly show as much difference as exists in the originals. Even in the photographs themselves the variation is not very startling, but it is sufficient to make the second print a great deal more pleasing and harmonious than the first.

In the first print the water, although not perfectly unruffled, is sufficiently calm to reflect the overhanging trees in such a way that there remains scarcely any of the picture space free from intricate and rather fidgety detail. The result is an all-over-alike impression. Before the second plate was exposed a stone was thrown into the water, and the agitated surface then acted far less perfectly as a mirror. The result is a quiet breadth in the reflections. By this means the detail of the foliage, etc., is made far more pleasing by contrast with the soft, vague reflections in the water.

This throwing of a stone, or a handful of pebbles, into water is an old dodge, but a very useful one. It is only necessary when the surface of the water is almost, or quite, unruffled. Very often the wind itself will catch the surface and ripple it here and there in the way which we require. In such cases the reflections may be partly clear and sharp, and partly broken and soft, according to the extent of water affected by the breeze.

Considering the important part water plays in pictorial work it is necessary to study the question of reflections pretty closely. In certain circumstances still water will act as an almost perfect mirror. Many photographs have been produced which can be turned upside down with little fear of detection. Such prints possess interest as curiosities; they show how strangely mirror-like water sometimes is; but they are far from satisfactory as pictures. Repetition has great value, but the repetition should not be an exact duplicate. The repetition should be subordinated to its original, and should differ from it quite perceptibly. If a reflection of an object is a mere duplication of it there is a clashing of interest.

Hence it is that reflections in a wet pavement are so effective. The irregular surface of the pavement and its somewhat low reflective power serve to soften and break up the reflections. These then provide repetition and balance in a pleasing form. Even more delightful are the waving sinuous reflections in rippling water. Many marine

and river subjects owe much of their beauty to the wonderful play of shimmering light and shade thus produced. The straight line of a mast and the solid mass of a sail find their most telling reflection when the mast is translated into a broken wavy line, and the sail into an irregular patch of streaked light and shade.

A photograph of a still-life subject arranged on a mirror would almost inevitably be a complete failure as a picture. The same objects arranged on a polished mahogany surface might, on the other hand, have their effect enhanced by



the subdued reflections so obtained. The great thing to guard against is allowing reflections to be perfect replicas of the actual objects, instead of echoes of them. The object should claim attention first, the reflection must suggest repetition more or less vaguely.

Another point to bear in mind is that water will not only reflect objects near it but also the sky. Hence it happens that a stretch of water that may have looked inviting enough to the eye appears in the print as a blank and uninteresting patch of light. In this case also the drawback is most pronounced when the surface of the water is unbroken. A broad lake with a calm surface under a clear sky would give a monotonous effect, while a heaving sea under the same lighting might be pleasing in its tones.

Bearing these few hints in mind the photographer will do well to keep a watchful eye on subjects in which reflections play a part. A little study and experience will convince him that perfect mirror-like reflections are seldom pictorially satisfactory; that they are better if they are generally broken or diffused, or else clear in parts and broken here and there; and that they are at their best when the water has a smooth oily roll on its surface.

Writing or Drawing for Subsequent Photography.

WHEN writing or drawing is being done with the idea of photographing it afterwards, it is a mistake to use ordinary writing ink, since the colour of this is too blue to give a good vigorous negative, even if an orthochromatic plate and a yellow screen are employed. It may be noted, however, that ordinary ink gives a much better photograph when it is a few days old than when it is quite freshly written.

Dealers in artists' materials supply a special form of liquid Indian ink for photographic purposes—"Process Ink" or "Process Black" it is generally termed—and when possible this is what should be employed. None of such inks, however, flow quite as freely from an ordinary pen as writing ink does; and the photographer may not think it worth his while to get a special ink for his purpose. In such a case, if a little red ink is mixed with

the black, it will be found much easier to get a vigorous negative. There is no need to add so much red ink that the writing looks red when dry; a very little is sufficient to counteract the blueness which is the difficulty with which we have to contend.

A full exposure, it may be mentioned, is a necessity in work of this kind, or no development, however long it may be continued, will give the required contrast.—E.T.B.



The Gold Toning of Sulphided Prints.

By "X.Y.Z." Special to "Photography and Focus."

THE brown colour of a bromide or gaslight print that has been toned with sulphide is very suitable for some subjects, particularly for landscapes and for "strong" portraits; but for pictures of much delicacy the colour is not all that can be wished. It has a tendency to give results of a yellow or yellowish-brown colour, if the process is not carefully worked throughout; and when it does not, and the tones are as fine as the method is capable of giving, they are not to the taste of everyone for all classes of pictures. It may not be generally known that it is possible to take a sulphide-toned print and to tone it with gold, the result being quite a red colour, which with many portraits will be found very attractive.

This toning process is not by any means a new one, nor is it one that is at all difficult. Yet very little seems to have been heard of it.

Perhaps the facts that the toning is a slow operation and one which requires, comparatively speaking, a good deal of gold, may to some extent account for its neglect. But the time taken for the solution to effect the change in colour to its fullest extent is no great drawback, since there is no need to watch the prints during toning; they can be left to themselves, merely glancing at them at intervals for half an hour or so until they are finished.

The process must not be looked upon as a remedy for a poor colour obtained with sulphide toning. As every amateur who has worked the process is well aware, it is only a bromide print or enlargement that looks clean and strong in its original black and white condition, that will give a good, clean and strong sulphide-toned print, and it is only such a print which can be toned with gold with any hope of getting a pleasing result.

There is, apparently, some slight difference in the colours of different prints, brought about by the use of various developers for developing the print in the first place. There have been articles by Mr. Greenall and Mr. Deck in *Photography and Focus* recently on this topic which should be found helpful. Most of the writer's prints have been on bromide paper, developed with amidol; and a good vignettéd portrait on a platino-matt paper, developed with amidol, and toned with ferricyanide and bromide followed up with sodium sulphide, he has found to take an excellent colour when toned with gold.

Before going on to describe the toning process in detail, a word or two may be added on the permanence of prints made in this way. The writer is one of those who hold that the only reliable way to test permanence is to keep the print and see the effect of time upon it. Exposure to chemicals of one sort or another is all very well, but it cannot reproduce the conditions of keeping a print, and can, at best, only give a feeble and imperfect idea of how the print will be affected in the course of time by damp, impure atmosphere and the other agencies from which no photograph can be fully protected. He has made no experiments upon these prints beyond that of keeping them.

Two framed prints which have been hung in a sunny room for the last two years and a half are without the slightest sign of change, while others that have been kept loose in a box along with a great many other prints by various pro-



A TOILER OF THE WORLD.

From the Advanced Workers' Competition.

BY R. PERKINS

cesses, for as long a period if not for longer, also appear to be quite unaltered. So that it would seem that the results are reasonably permanent, at any rate; nor is there anything in their composition to lead one to expect them to be otherwise.

The toning bath which answers best is one which contains thiocarbamide, the original formula being due to Mr. Blake Smith. A stock solution of thiocarbamide may be kept, of a strength of six grains to the ounce. The other solutions needed are one of gold chloride, which may be of the usual strength of one grain to one dram, and some dilute sulphuric acid (one of strong acid to forty of water).

To make up the toning bath, a dram of the gold chloride solution is diluted to four ounces with water; half an ounce of the stock solution of thiocarbamide, and half an ounce of dilute sulphuric acid are added, and the bath is ready for use. The prints must not be allowed to rest one on top of another in the toning solution, or the action will be uneven.

The writer prefers to immerse the sulphide-toned print dry in the gold toning solution, and after it is thoroughly wetted and limp, it is turned over so as to be face downwards, and is kept well below the surface of the solution. This can be done by floating a clean vulcanite dish on the surface of the bath, putting a little water in the dish, if it seems to be required, in order to keep its bottom well under the surface of the liquid.

The print is left undisturbed like this for half an hour, and may then be examined. Its appearance will suggest how soon it should be looked at again. When it is of a good red colour, it may be taken out and washed in running water, or in several changes, for a quarter of an hour or so, and may then be regarded as finished. It has been said that there is a likelihood of gold being left in the pores of the print, which may darken subsequently and stain it; but, up to the present, no signs of stains have shown themselves on any of the prints.



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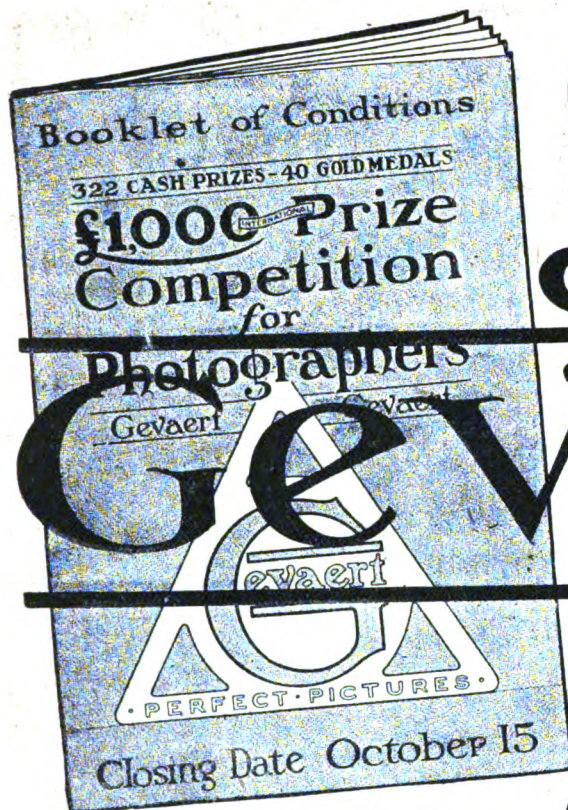
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Second Series. Lesson XXII.—Self-toning Papers and their Use.



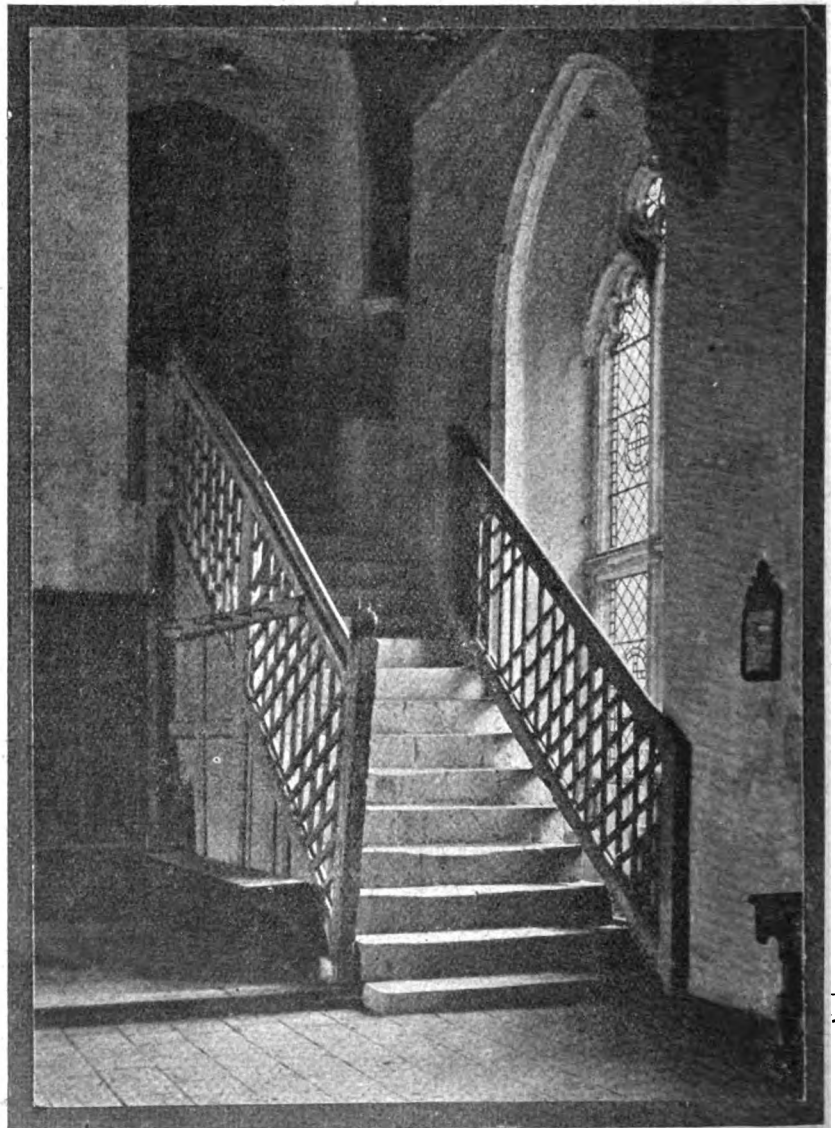
RECENT Lessons have dealt with the subject of printing on gaslight paper, as this method is undoubtedly the favourite to-day. Next to it in popularity comes "self-toning paper," and a few words on its use are now in season.

"Self-toning" paper is a form of p.o.p. (printing-out paper) so-called because the paper is exposed under the negative to daylight, ordinary forms of artificial light are not sufficiently powerful, and a visible image prints right out, its progress being noted from time to time by opening one-half of the back of the printing frame, and pulling back the paper from the negative. Other forms of "p.o.p." have to be placed in a toning solution in order to give them the rich brown or purple colour which we usually associate with a photograph, but in self-toning paper, the toning preparation is in the paper itself, and it only needs fixing to give a picture of a good rich colour.

There are a number of different makes of self-toning paper on the market, and these differ amongst themselves very considerably. There is no doubt that very fine rich prints can be obtained upon any of the standard brands, but the treatment that will give just the tone we desire with one make of paper may be quite unsuitable for another. For this reason, therefore, it is most important for the photographer, having selected a brand of paper, to stick to it and master it, instead of deciding after his first trials that it is no good, and changing to some other.

A great deal of harm is done by those who expatiate freely on the extreme simplicity of photography. It has made many people think that there is nothing to learn; that they can buy a camera and start taking successful photographs right

away; and it is responsible for the widespread belief of those who are not photographers that photographic apparatus and materials are to be judged by the results on them, regardless of the skill of the user. The



AN OLD STAIRWAY.

BY CHAS. M. ANSELL.

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beginner who really wants to succeed has got to banish all that from his mind. Photography, like everything else of any complexity, has got to be understood and learnt; and when the beginner finds that plates, or toning solutions, developers and printing papers, do not at once give him perfect results, it is certain to be due to his want of knowledge and want of practice, and not to the materials or to the camera.

This, in its general application, is a digression, but it applies with full force to the use of self-toning paper—on the finest brand of which that was ever produced the photographer using it for the first time must not expect to get perfect results. He soon will do so, let us hope, and will see that in simplicity of manipulation this paper is very hard indeed to beat.

Handling Sensitive Papers.

Great care must be used in handling this, and indeed all sensitive products, not to touch the sensitive surface, but to handle the paper by its edges only. Even if the fingers are perfectly clean, they may transfer a trace of moisture or of greasiness to the print, which may not itself be sufficient to leave a mark upon it, but may make the surface slightly repellent, or alter it in some other way, so that the action of the solutions subsequently applied is not regular. Some photographers seem to be curiously callous on the subject of finger marks, to judge from entries I often see sent in both to the Beginners' and to the Advanced Workers' Competitions. It is quite easy to avoid these by acquiring the habit of handling sensitive papers by their edges only.

Not only is the paper sensitive to finger marks, chemical dust falling upon it is almost certain to leave traces of its presence behind it. Another very injurious agent is sulphuretted hydrogen—a gas which is more often met with in photography, now that the sulphide toning of bromide and gaslight prints is practised so extensively. All sensitised papers should be kept somewhere out of reach of such emanations, or they will soon deteriorate, and none more rapidly than self-toning papers.

Discoloured Paper.

The paper does not keep very well in any case, and if on opening a packet its edges are seen to be slightly discoloured and its surface yellowed, it is a sign that it has been made some months, and is not as good as when it was new. Still, such paper, unless it is badly discoloured, will be found quite usable, and generally brightens up in the after treatment, so that the finished prints cannot be detected from others on new paper. It is sensitive to daylight, but all the ordinary forms of domestic illumination are without any effect upon it. The packet therefore may be opened in any room at night, while in the daytime the paper can be quite freely handled in a room with the blinds down. It is not usual even to draw down the blinds, and as soon as the photographer is used to the paper he will not trouble to do so. At first it is best to pull down the blind before opening the packet and filling the frames, so that one need not be in the least hurried.

Filling the Frames.

As with gaslight paper, the sensitive side can be detected in a moment by the tendency of the paper to

curl with that side inwards. On putting it into the printing frame it is well to open first one half of the back, and then closing that to open the other, so as to make quite sure that this can be done without shifting the paper on the negative. Unlike gaslight paper, with self-toning or any other form of p.o.p. we can economise time by having several printing frames and making prints from several negatives at once.

The frames are placed face upwards out of doors to print. They should be put in the brightest diffused light that is available, but not where direct sunshine can fall on them. The brightest light is at that part from which the largest area of sky can be seen: from which it is clear that the further the frames are from a house or other high building in whose shadow they lie, the more light will they receive.

Damp and its Effects.

It is best not to put the frames directly on the ground, as if this is at all damp it may strike through and cause stains on the negative. For the same reason it is most important that the negative, paper, and printing frame shall be quite dry when printing on any kind of p.o.p. The result of damp is the formation of a number of little opaque spots on the negative, quite ruining it, since their removal is always very difficult and often impossible. If the printing paper is left in contact with the negatives overnight, there is also a great likelihood of these spots forming; so that one should never start to make any silver prints that there is not a reasonable probability of finishing before nightfall.

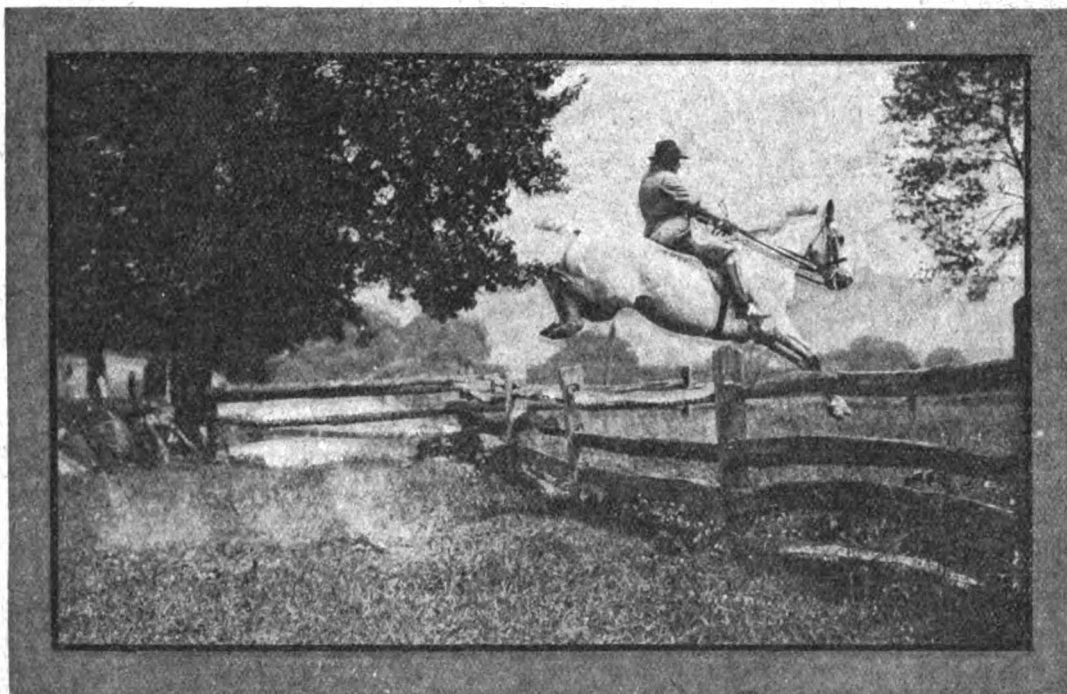
The correct depth to which to carry the printing is the crux of the process with self-toning paper. It will not do at all to stop printing as soon as the picture seems to be of about the depth we want; it loses so much in the after processes that this would give us at the finish very little more than a blank piece of paper, at least as far as some self-toning papers are concerned. Different makes vary enormously in the extent to which they require over-printing, so that nothing like a definite guide can be given here. The instructions issued by the different makers generally say something on this point, and whatever it is, it may be made the guide in the preliminary attempts. It will usually be found, however, that the makers' instructions rather understate than overstate the necessity for over-printing.

The Changes which occur in the Hypo.

There are certain observations of a general character on the depth of printing which may be made here advantageously. Many of the prints on self-toning paper which one sees about are of a pale red brown colour, as different as possible from the rich purple silver prints that it is usually the beginner's first ambition to produce. This is often put down to inferior paper, when it is really due to other causes. A print on self-toning paper when placed in hypo at once changes colour to a red brown, and in doing so it lightens considerably. As it remains in the solution it gradually passes from a warm or red tone to a colder tone, becoming, if all has gone properly, first a brown, then a purple brown, then purple, and finally, with some papers at any rate, a kind of purple black. As this change goes on, it makes the print

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stronger in its contrasts, owing to the alteration of colour, for exactly the same reason that toning a black print to a brown makes it weaker. But at the same time, the fixing bath is weakening the print; the longer it is left in the hypo the weaker it becomes.

So that there are two changes taking place in the depth of the print during fixing, and it is no doubt due to the different rates at which these take place in different papers that some makes of self-toning paper require treatment so different from others.

The Necessity for a Good Negative.

The first necessity for a self-toning paper print is a good, vigorous negative; not one that is too hard, which will give prints with blank white spaces for the high lights, but one that is at least decidedly stronger in contrast that is best for gaslight paper printing.

Then the depth to which the printing is to be carried must depend on the tone we require. If it is to be a brown one, it will not be in the fixing bath so long as if it is to be a purple, and so it need not be printed so deeply. Deep printing and prolonged fixing give the richest tones. If the negative is inclined to be thin we must be content with a comparatively slight degree of over-printing, and stop the action of the fixing bath while the print is a pleasant brown; if we attempt to carry it on so as to get a purple, the print will look pale, and washed out when it is finished.

If in this way the photographer is content to make the best of things, to take the tone for which his negatives are suited, rather than to strive after something that they cannot be made to yield, he will be able to get very passable prints on self-toning paper even from poor negatives.

R.C.B.



It will be found that just a trace of oil or grease well rubbed into the ground side of the focussing screen makes it much more suitable for fine focussing, and is very helpful whenever the focussing has to be done in a dark place. If too much is applied the surplus can be removed by vigorous rubbing with a clean cloth, as only a very little is needed.

* * *

A writer in "Camera Craft" advises the use of white of egg for mounting. The white is beaten up, and is applied to the back of the print with the finger tips or with a brush, preferably, as it gets very sticky. It is then put in position on the mount, two thicknesses of ordinary blotting paper are put on the top, and the print is smoothed down with a hot iron, the iron being at about the temperature at which it is used in laundry work. The blotting paper is necessary or the prints will be spoiled. He claims for this method that the prints when mounted are "there to stay," and that they curl very little after the mounting.

* * *

When the lantern is at all old and worn, and its front is extended very much, it is very likely to sag a little. When this is the case, the definition of parts of the enlargement will be seriously impaired; or a much smaller stop may be necessary. To prevent this sagging, if it is noticed, the front should be propped up, either temporarily, or by attaching a wooden rod to it permanently, of the right length to touch the table when the front is in its proper position.

* * *

To make a cloth waterproof, it can be immersed in a solution of aluminium sulphate for half an hour or so, squeezed out, and hung up to dry. A convenient way of making the solution is to dissolve six ounces of alum in a pint of hot water, and two ounces of lead acetate in another pint. When cold the solutions are mixed, the precipitate is allowed to settle, and the clear liquid, which contains aluminium sulphate in solution, is decanted for use.

In the early days of orthochromatic plates there is no doubt that they deteriorated more rapidly than plates that were not orthochromatic, which latter, unless very badly stored, seem to be unaffected by time—at any rate as far as a few years are concerned. Between the modern ortho. and non-ortho. plate there does not seem to be this difference. Certainly plenty of orthochromatic plates will keep for years in good condition. It is none the less advisable whenever possible to use plates that are fresh from the makers. One has no guarantee with old plates that they have been stored properly; while with new ones there is a strong probability that there has not been time for them to be injuriously affected.

* * *

It is very easy to underestimate the quantity of light which is stopped by the glass of a window, even when this is as clean as it can be made: while when it begins to get dirty, as it will do in a day or two in a city, the exposure will be very much lengthened. When it is important in indoor work to keep the exposures short, whenever it is possible the window should be opened, so as to get rid entirely of the stoppage due to the glass; failing that it should be cleaned inside and out. Fifty per cent. of the effective light is not at all an unusual proportion to be cut off by a window that is certainly not very conspicuously in want of cleaning.

* * *

Many a photographer has made an exposure on a landscape in which a rainbow figured, only to find on developing the plate that the rainbow itself was conspicuous by its absence. The reason for this is to be found in the fact that the bow is seen against a bright background of sky, which in landscape work is almost always over-exposed, and the difference in luminosity between the rainbow and the sky is so small that a very little over exposure makes them indistinguishable. If the exposure is short enough, the bow can be photographed, even on a non-orthochromatic plate; but for the best results the plate should be orthochromatic and backed. The landscape, unless it is very open in character, is certain to be greatly under-exposed.

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* * *

As I sit quietly here, while the rain pours and the wind howls without, for it is August, and the holiday season is in full swing, I have a vision of the nature photographers arising in their wrath. They arise in their dripping oilskins from stream and mere, purple with indignation and cold. Their rage-distorted faces appear like angry suns above the edges of cliffs, against whose precipitous sides they have been barking their shanks and bumping their noddles as, suspended by a tenuous rope, they have sought to obtain the portraits of fishy smelling seafool. From the hollow interior of an apparent cow emerges a man with a camera, and he stands blinking in the light of day as he well nigh chokes with indignation and foul air. Bushes, reed beds, rubbishy heaps, haystacks, pits, painted tents, all emit photographers hitherto invisible and unsuspected, gnashing their teeth as they dance upon their once valued apparatus and swear to be revenged. Others descend precipitately from lofty trees and glare. The man in the jungle forgets his tigers, he in the garden his earwigs. The eggs of the Jubjub bird are left to hatch unnoticed in the branches of the Tumtumble tree; unpictured are the postures of the Bandersnatch; unrecorded, too, the gyring and gimbling of the slithy Toves. For the nature photographers are certainly aroused.

* * *

I picture them holding excited pow-wows. They consult furiously. They urge each other to deeds of derringdo. They exchange their telephoto lenses for big bore rifles, and swap miscellaneous apparatus for lethal weapons of great variety. They dip eager pens in vitriol, and ransack dictionaries for anathemas. I can see it all distinctly as I sit here, while the rain still descends in sheets, the wind redoubles its howling fury, and the far-scattered holiday makers give vent to their feelings. The nature photographers, bless their dear old hearts, are aroused. They are up in arms. There shall be conclusions.

* * *

And what has caused all the rumpus? I could understand it better if some enthusiastic propagandist had been rousing the birds, beasts, fishes, and insects against the nature photographers. No doubt this constant prying into the privacy of the lair, the burrow, and the nest has long been resented by the furry and feathery victims. Even a lopeared Jabberwock may have sufficient self-respect to object to the sale of picture postcards portraying his domestic arrangements. Were I a carrion crow in the act of proposing marriage to a glossy female of my species I should be disconcerted by the neighbouring stare of a big lens and the knowledge that the far end of an electric shutter release was in the hand of an old spoil-sport of a photographer imperfectly disguised as a spring onion.

* * *

But it is not that nature has revolted. The worm has not turned. Perhaps I can best explain what has happened by quoting from "The Nature Photographer" a passage written by as eloquent a photographer as ever poked an anastigmat into a tomtit's nest. It shall enjoy the splendid isolation of a separate paragraph.

"Out from the page 'The Spirit of the Times' (see *Photography and Focus*, May 14th, 1912) darted forth eleven fiery tongues of lambent, livid flame, and on the tip of each I read the words, *The very ease with which birds and birds' nests are photographed*. What hideous nightmare was this? Was it 'The Walrus'? Ah, no! For, while not denying he was a raving lunatic, he said he was not the only specimen. He isn't! And another turned out of bed this morning while yet 'twas dark, and was a few miles from home, and—as a clock in a distant spire struck the hour of three—was seated comfortably in two feet of water, cool and very wet—in a hiding tent, waiting for a bird which was not anxious to sit for its portrait."

* * *

There you have it. That one little phrase "the very ease" has caused all the trouble. The writer continues by mentioning various adventures that have befallen nature photographers. He speaks of "moving accidents by flood and field." But what of that? I quite agree that birds and birds' nests can be photographed with the greatest of ease. There is nothing easier. These nature photographers only gas about the exceptional cases. One of them decides that it is essential to the progress and enlightenment of the human race that it shall possess a photograph of the ammer-eaded awk perched on a juniper tree. He takes his camera, and because he does not get one inside five minutes he fills the magazines with accounts of his patience and bravery. Yet this does not alter the solid fact that there are thousands and thousands of birds and nests and eggs as easy to photograph as Conway Castle. I can't put it plainer than that.

* * *

The "Spirit of the Times" paragraph said nothing slightly of real useful nature photography. On the contrary, it pleaded that more skill and attention than ever should be devoted to such. All it objected to was the indisputable fact that each recurring Spring sees over a million photographers producing a print of a thrush's nest and eggs and sending it to some long-suffering editor as a triumphant novelty.

* * *

I need not labour the point. The rain has ceased and the wind dropped, and I am pleased to see ere I go out the pacified nature photographers calming down. One by one they vanish into their hollow trees and tufts of grass, disappear over the rugged cliffs, subside to their very eyes into the cool waters, and set patiently to work again to secure more of their wonderful results. But I am glad to see not a single one focussing on a thrush's nest. "The very ease"—oh, I beg pardon.

THE WALRUS.

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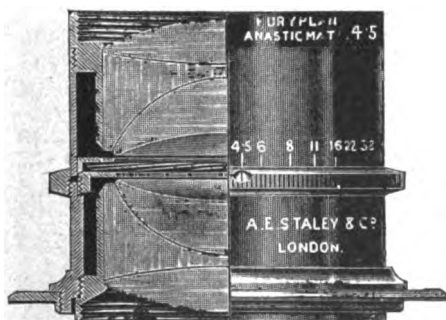
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NO. 1. Blooknote Vest Pocket Camera, Zeiss f/6.3 Tessar lens, 6 slides, and case, speeded shutter; for sale at £4/15, cost £10/10.

HALF-PLATE Regular Sanderson, Goers Dagor lens in Unicum, film pack adapter, 3 slides, focal plane shutter, and case; for sale at £8/17/6, cost £24/7/6.

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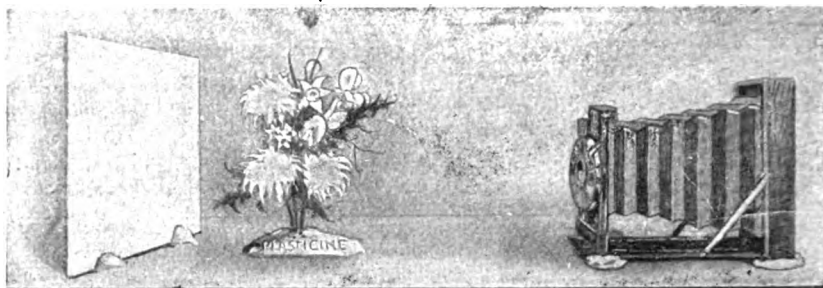
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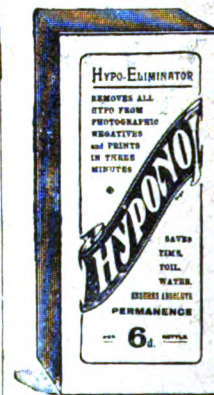
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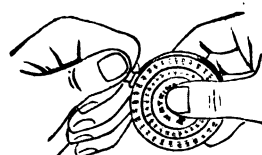
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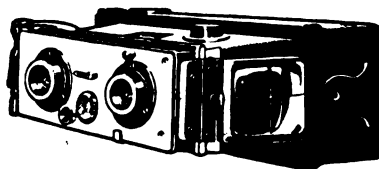
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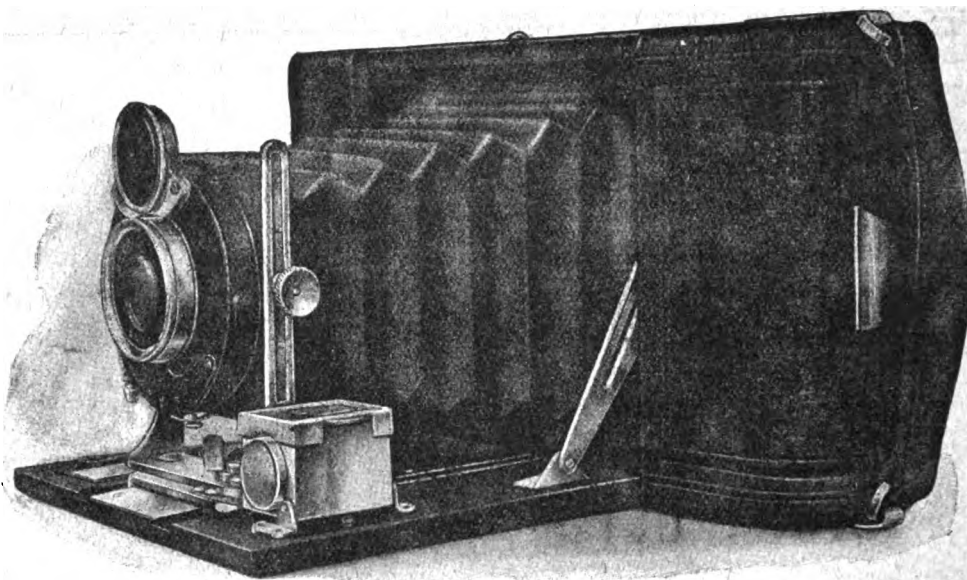
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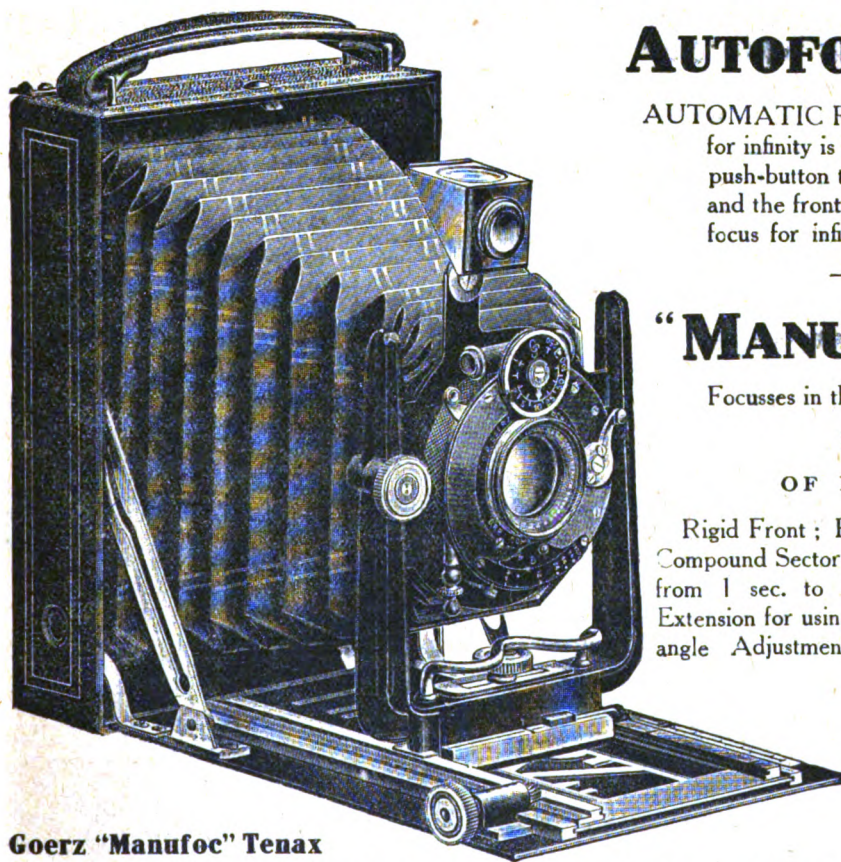
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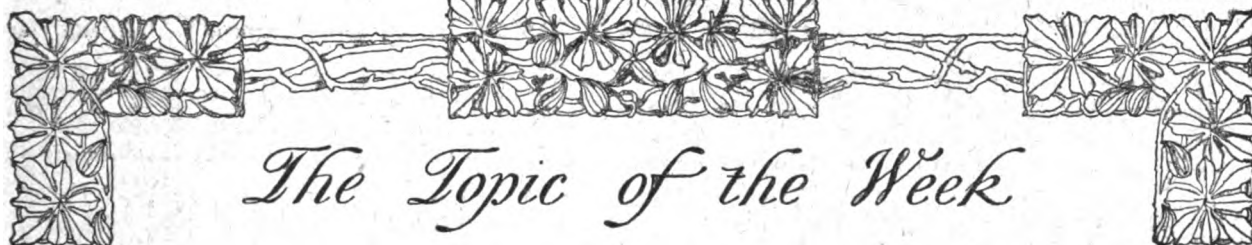
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PHOTOGRAPHY AND FOCUS

Edited by R. Child Bayley. Published Weekly for Every Camera User.

TUESDAY, AUGUST 27TH, 1912.

VOL. XXXIV. No. 1242.



The Topic of the Week

TANK DEVELOPMENT: *Its advantages—loading the tank—diluting the developer—the most suitable duration of development—reversing the tank—fixing in the tank.*

THE most convenient method of developing a number of exposures together is by means of a tank, and the great number of patterns of such apparatus now on the market testifies to the general appreciation of this fact by amateur photographers. The advantages of the tank are that in the case of roll film no dark room is needed at all; while in the case of plates the dark room is unnecessary as soon as the plates have been loaded into the tank. Then, again, the risk of injuring the negatives by light-fog, by finger-marks, and by over or under-development is reduced to a minimum: there is much less trouble in handling the plates: developing takes up less room and makes less mess. Against these advantages have to be put the fact that the method is wasteful of developer when the tank is only partially filled with plates.

The loading of the plates into the grooves of the tank is very easily done in the feeblest red light if, instead of going close up to the light and looking down at the grooves, one puts the lamp some little distance away, two or three yards, say, and then, holding up the rack between the eyes and the light, one looks along the grooves at he

light. The plates can then be put in without any fumbling at all.

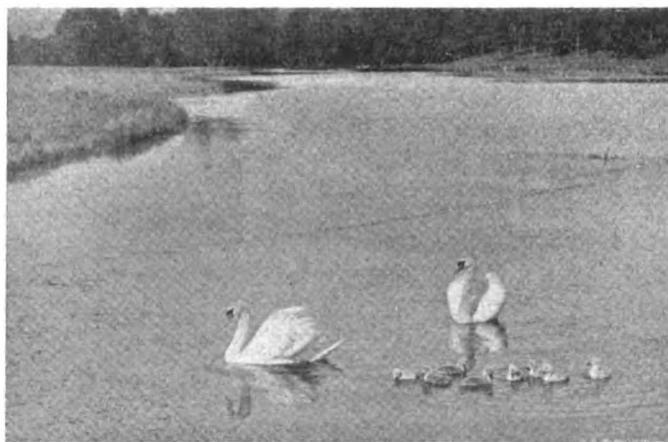
If the plates are backed there may be a little deposit of backing in the developer, but it will not be found that this has any action upon the emulsion, nor any power of staining the film.

Practically any developing formula that can be used for dish development is suitable also for tank development, and will require about the same length of time—if anything, a little longer.

As in many cases this would be rather wasteful of developer, we may dilute the solution, recommended for use in a dish, with its own bulk of water, or more. Within certain limits, it will be found that the dilution of any developer will have no injurious effect, the only perceptible difference being that the time of development is increased.

There is a tendency on the part of many workers to use too dilute a developer in the tank, partly from motives of economy,

but doubtless also from the convenience of very slow development. This is a mistake. It is well recognised that very prolonged development never gives so clean and bright a negative as when the operation has been carried out by a fairly concentrated solution



JUST OUT.

Awarded Second Prize in the Beginners' Competition just closed.

BY HUGH McALLISTER.

in a short time. What is wanted is a compromise between such rapid action that it is not readily controllable and such slow development as fails to give the best result. This will be found in a developer of such strength that at ordinary temperatures its action is complete in from five minutes to three-quarters of an hour—say a quarter of an hour to twenty minutes on the average, as the five minutes' solution, although otherwise perfectly satisfactory, would be so strong as to be wasteful in the large bulk required per negative for tank work.

The Need for Reversing the Tank.

Some of the earlier developing tanks for plates were not provided with any means for reversing them, such as are now regarded as essential. They worked well enough at times, but when a very dark object came near a light one in the picture, especially if the plate was not very fully exposed, streamers of extra density frequently extended across the light part and spoiled it. If the tank is watertight so that it can be stood first on one end and then on the other during development, this defect is entirely prevented.

There is no need to turn it very frequently; it is sufficient if the total time of development is divided into four or five equal parts and the tank reversed between each.

Fixing in the Tank.

So much stress was laid, and rightly laid, upon the importance of using separate dishes for developing and fixing, that it comes somewhat as a shock to be told that both operations can be carried out in the same tank; but there is no reason why this should not be done. There is no risk of hypo making its way into the pores of the material, as it will do with a porcelain dish if there is the slightest crack in the glaze: and if the tank is washed out, as it should be whether the hypo is put into it or not, no harm will result. It will be found with most waters that there is a slight powdery deposit left on the metal of the inside of the tank. It does not appear to do any harm, but is easily removed with a brush. As far as any injurious impurities are concerned, these can all be completely removed by mere rinsing, if this is thorough.

R.C.B.



THE holiday season is drawing to its close, and the secretaries of photographic societies are busy in making arrangements for the winter session. May we remind those hard working officials that we set aside a space each week in which to announce the club fixtures for that week. No charge is made for doing so, all we ask is that we shall receive the information in time, either in the form of a copy of the syllabus at the beginning of the season, or by means of a postcard as the fixtures are made. Members of societies who do not find all the meetings

duly announced in *Photography and Focus* are asked to communicate with the secretary of the society, as we are anxious that the list shall be both accurate and complete.

Formulæ and Packages.

In the course of a very interesting letter from the honorary secretary of one of the most active photographic societies in Australia, he observes, "A thing which always seems ridiculous to me is that the manufacturers seal up their formulæ in the packets which are only to be opened in the dark room. You cannot tell if it would be necessary to secure any fresh chemicals to make up the manufacturer's formula, if some new brand is being tried, until the things have been bought and taken home." There can be no doubt that it would be a great convenience at times if the formula could be pasted upon the outside wrapper of the packet, so that when any material of a fresh kind was obtained the purchaser could see at a glance what chemicals he required in order to be able to use it. It must be particularly annoying to anyone living at a distance from a dealer to find on getting home that he is still unable to use what he has bought on this account. There is no need to give full working instructions on the outside of the packets, but at least they might indicate what chemicals are wanted.

Our Competitions.

Saturday (August 31st) being the closing day for our two monthly competitions, for Beginners and for Advanced Workers respectively, we print particulars of the rules and prizes this week on page 181, together with those of the Annual Lantern Slide Competition. They are open without any entry fees to all readers of the paper, and afford a ready means by which an amateur can test his photographic standing against that of others. The incentive to produce completed work, and to aim at quality rather than quantity of output, is one of the most valuable results of competing, and we would strongly urge those of our readers who have not yet done so to make a practice of entering, quite apart from any idea of prize winning.

"Camera Work."

A new number of Mr. Stieglitz's beautiful quarterly magazine has just been published. The photographic illustrations include six by Mr. Paul B. Haviland and one by Mr. Mortimer Lamb; while we have reproductions of two drawings by Manolo, and (in colour) of two water colours by John Marin. The letterpress deals with these, with the work of Matisse, and with the exhibition of children's drawings which has just been held in the Photo-Secession Gallery. A caricature of Stieglitz himself, by De Zayas, entitled "L'Accoucheur d'Idées," brings to a close a volume which well maintains the standard set by its predecessors, if it does not actually raise it. A special number is announced (price 1 dollar 50 cents), dealing with Matisse and Picasso, and illustrated with fourteen full page plates of the work of those artists. It may save us correspondence if we point out that "Camera Work" is published by Alfred Stieglitz, at 1,111, Madison Avenue, New York City, U.S.A.

Get your Kodak to-day

The Daily Mail is offering a grand prize of £1000 for twelve snap-shots that illustrate the best and jolliest holiday this Summer.

No matter what kind of camera you have already, you will double your chance of winning the £1000 by adding a Kodak to your outfit.

A Kodak for 30/-

Vest Pocket Kodak—the newest and smallest of the Kodaks—takes pictures $2\frac{1}{2}$ by $1\frac{1}{8}$ inches—fits the waistcoat pocket—“Always with you: never in the way”—with case, 30/-

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At present IVORETTES are manufactured in TWO SIZES ONLY, viz :

4½ by 3½ (8 pieces), 1/-; and 6 by 4½ (4 pieces), 1/-

**PAGET PRIZE PLATE CO., Ltd.,
WATFORD, ENGLAND.**

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*" Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—BURNS.*

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which lone prints are criticised will be found each week under the heading "Queries and Replies."

THE hand-camera user (and we are all hand-camera users, nowadays), has many besetting sins, but one of the least noticed of them is his neglect of the importance of the sky in picture making.

Almost all of his negatives contain sky, I notice (judging by the entries for the Beginners' Competition), and for this there is probably a very simple reason. The more popular brands of cameras are generally fitted with an extremely small finder—we are fanatics for smallness, in this era: to judge by the advertisements of cameras, our sole pocket-supplied garment is a "vest"—and this finder is, as a rule, of the brilliant mirror genus.

Brilliant it may be, compared with the old ground-glass affair; but, thanks to its tiny area, only the main masses and highest lights of the picture are at all clearly discernible in it. Often enough the sole really plainly visible thing in the finder is the skyline; and the obvious consequence is that the tyro, aiming his camera at a view, includes the skyline, whatever else he omits—purely because he can see it in the finder.

He thus unconsciously drops into the habit of thinking that the skyline is a necessary ingredient in the composition of every landscape or other outdoor snap; for our friend the novice is seldom inspired to trim his prints at all drastically; seldom, at any rate, does he trim the sky right off.

Now as it happens the sky is precisely that department of a picture which the snapshotter should be shyest of, inasmuch as, nine times out of ten, it will turn out a mere clogged-up expanse of white nothingness, having been (proportionately) overdeveloped. It is a fact, which I state unhesitatingly, that a considerable majority of outdoor snaps would be the better for including no sky at all; for their slightly underexposed foreground objects (which are, naturally, the chief objects, as a rule), are outshone by the glare of sky above them. Unless, of



The top of the Common, Streatham. By Rayno Coole.

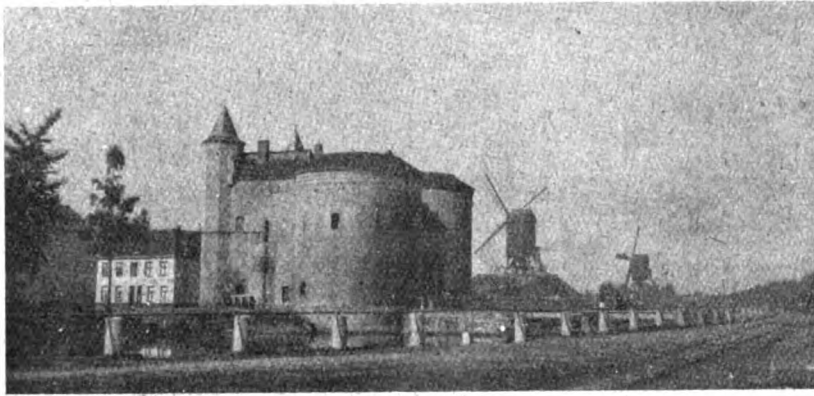
course, the photographer is sufficiently advanced in his craft to indulge regularly in the printing-in of clouds.

I will offer an example, which demonstrates my point. "The Mountain Pass" is a tolerable snapshot—distinctly above the average, in taste and technique, of those which come to me. But perhaps our first thought, on glancing at it, is one of regret that the photographer did not point his camera a little more downwards, so as to include the feet of the nearest sheep; and this reflection instantly induces the further criticism that there is too much sky.

Less sky — more foreground — of course! Not only would the sheep have found something firm to stand on, had the photographer not thus needlessly directed his lens too high, but the bare expanse of sky would have been at least curtailed. That bare expanse of sky was utterly unnecessary; it actually pushes down the



The Mountain Pass.

*Porte de Gand, Bruges.*

By P.D.

mountain top, somewhat, and so diminishes its apparent altitude. (That is, even as it stands, and even supposing the photographer had some very special reason for wishing to include the mountain summit, the sky could have been profitably a trifle trimmed down.) Furthermore, the sheer glare of the sky dulls the sheep by its overwhelming contrast; whereas, had there been no sky, the sheep would have appeared quite clear and bright—as we may demonstrate by covering over the upper part of the picture altogether.

"The Top of the Common, Streatham," which has a vast expanse of sky, might seem to cry out for trimming down in its upper regions. Myself, I would not trim off one single fraction of an inch of it. Admittedly, the sky is too blank; but that is a matter for either a little toning down in printing, or for the introduction of clouds from another negative.

At all events, what I am driving at is this: the composition of "The Top of the Common" demands this high, airy sky. We have only to ask ourselves what improvement, if any, would be produced by cutting the print—and where, if so, it should be cut—to see the truth of this.

It is perfectly possible to assert that this picture makes a nice "bit" if trimmed down to below the tops of the trees. The whole thing is, by this procedure, pulled together and made compact. But, if I read this worker's intention aright, he was not aiming at a bit: he was aiming at an effect of spaciousness. His subject is treated in this manner, anyhow.

"The Top of the Common" misses being very good work by the fact that its sky is so bald, not by the fact that its sky is so large. The trees and the bench are well placed; as is also the distant tower. It is a "thing seen," but treated with gumption, not just snapped off in a hurry.

I choose a totally skyless print as my third illustration: "A Woodland Scene." It would be difficult to find a better example of the type of subject in which the inclusion of any sky

would have been ruinous. The effectiveness of this view consists of its pervading impression of loneliness, of secludedness; and this is produced, primarily, by the shut-in appearance of the spot. To a very considerable extent this is traceable to a small circumstance—the fact that the upper section of the picture is somewhat darker than the lower.

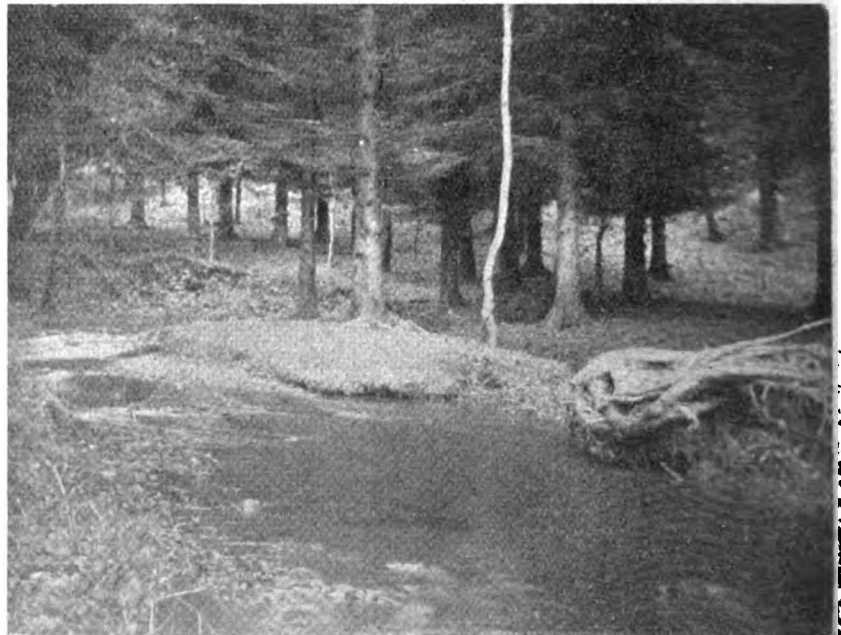
Had glimpses of sky, or an actual stretch of sky, been included (which was by no means impossible—I dare say even the upright position of the plate would have done it) the forest would not have looked so thick and sombre and oppressive; it would have appeared penetrable; it would have had an edge. As it is, the trick of omitting the sky, so that the heavy black of the pines is up aloft, makes the forest seem immensely deep. It is all simply an impression—but how important, in the scheme of the picture!

"Porte de Gand, Bruges," is another specimen of a picture whose sky, albeit large, would stand no trimming. Nor would the picture's foreground stand any augmentation. It happens to be a flat, and if I may coin an adjective, a wide-angly foreground; and though vertically it does not give the building much support, it gives it plenty of support horizontally, so that there is ample firmness.

Were the sky trimmed down we should (as in the Streatham picture) lose the effect of—well, big-skiedness, which is so characteristic of Holland. Moreover, as it chances, the sky of this snap is delicately variegated: it has a suggestion of clouds, or at least of tone-values, which prevent any staring whiteness killing the pleasantly-modulated tone-values of the castle or gateway, and the other objects in front.

But, to be sure, one might have wished the whole thing different had it not been for that straight, flat foreground, with its total lack of pictorially useful detail. I believe, for example, that at the left of that railing there is a canal. Suppose the photographer had advanced to the railing and photographed the castle with the canal in front—how valuable might have been a deep foreground and hardly any sky at all! (I say *might* have been, for of course the picture seen from its present position may be infinitely more artistic.)

It entirely depends on circumstances, I repeat. Deep foreground, no sky; shallow foreground, lots of sky—we must make up our minds which to employ, on each occasion, when we are faced by the theme.

*A Woodland Scene.*

By T. Coulson

The "Ensignette" with Anastigmat Lenses and Focussing Adjustment

THE success of the "Ensignette" has been so marked, that almost every amateur photographer knows of this little camera and the excellent little pictures it produces.

The pleasure and wonderful utility of a camera that can be carried in the waistcoat pocket has, both in theory and in fact, been brought home to the thousands of photographers who are using "Ensignettes." Yet this utility of the waistcoat pocket camera is increased sixfold when an Anastigmat lens and a focussing adjustment is provided.

The reserve power of the Anastigmat can be utilised in dull weather when taking snapshots under trees or in the shadow of a building. The large aperture of an Anastigmat allows instantaneous exposures to be made early in the morning and late in the afternoon, in rainy weather and during conditions of lighting that would render an ordinary lens useless for anything but time exposures.

An Anastigmat, too, will give microscopic definition from the centre to the margin of the negative, and this naturally is of great advantage when enlarging.

The depth of focus of the "Ensignette" pictures is remarkable, but of course that is a feature of the short focus, and it makes for a greater average of successful pictures and reduces the risk of error caused by incorrect judging of distances.

In an "Ensignette" camera fitted with a fine Anastigmat you thus have the following advantages:—

- You can carry the camera in your waistcoat pocket.
- You need scarcely know it is there until you want it.
- You have both your hands free.
- You can load the camera in daylight.
- You can get six pictures without having to reload.
- You have everything self-contained and complete.
- You get perfect little negatives, sharp and crisp to the corners.
- You can enlarge from these negatives to an almost unbelievable degree.
- You can focus sharply on objects as near as seven feet from the camera.
- You can stop the Lens down to F/11, and turn the "Ensignette" into a fixed-focus camera.
- You cannot have a more useful camera for continual use.

Those who know the ordinary model of the "Ensignette" will see at once that the focussing model possesses all the advantages of the original camera, plus a few distinctive features of its own.

The lens is focussed by a milled wheel which projects just over the edge of the camera front. The turning of this wheel moves the lens backward and forward for distant or near objects, as required. A sliding pointer is actuated by this focussing wheel, and the respective distances for which the lens can be focussed are indicated on an engraved scale 7 feet to infinity.

THE FOLLOWING LENSES ARE FITTED.

THE "ENSIGN" ANASTIGMAT, F/6.

An Anastigmat of the best type, gives microscopic definition, has perfect covering power and illumination at the fully open aperture. Quite free from oblique spherical aberration and anastigmatism. For all classes of photography this lens is perfect.

THE "ZEISS" TESSAR ANASTIGMAT, F/6.8.

This famous lens is most suitable for all kinds of instantaneous pictures. It is simple in construction and its quality is unsurpassed. The negatives it produces have uniform precision and sharpness from centre to margin. There is no need to stop down to increase the definition, which is perfect at full aperture. There are no optical faults whatever.

THE "ALDIS" ANASTIGMAT, F/6.8.

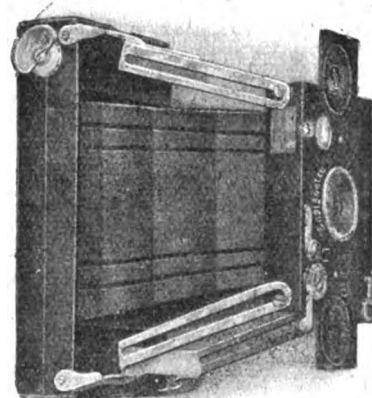
The lens give beautifully sharp and clear-cut negatives, with good details in the shadows, even under very trying conditions of lighting. Especially good for pictures taken against the light and under difficult conditions. Simple in construction, beautifully made.

THE "COOKE" ANASTIGMAT, F/5.8.

An Anastigmat of the highest quality. Illumination and definition perfect from corner to corner. Gives negatives of exceptional brilliance. The large aperture ensures an adequate exposure for instantaneous pictures, even in a dull light. The "Cooke" lens is singularly free from "flare" and "ghost" markings.

THE "GOERZ SYNTOR" ANASTIGMAT, F/6.8.

This well-known lens gives at full aperture the finest definition over the whole surface of the film. The negatives are of surprising crispness and can be enlarged to practically any extent.



Prices of the "Ensignette" fitted with Anastigmat Lenses and Focussing Adjustment.

No. 1 MODEL, FOR PICTURES 2½ × 1½ INCHES.		
No. 1n.	"Ensignette" Camera, complete with "Ensign" Anastigmat Lens, F/6, and Focussing Adjustment ..	£3 15 0
No. 1z.	"Ensignette" Camera, complete with "Zeiss Tessar" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	6 15 0
No. 1d.	"Ensignette" Camera, complete with "Aldis" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	3 15 0
No. 1b.	"Ensignette" Camera, complete with "Cooke" Anastigmat Lens, Series IV., F/5.8, and Focussing Adjustment ..	5 5 0
No. 1g.	"Ensignette" Camera, complete with "Goerz Syntor" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	6 5 0
No. 2 MODEL, FOR PICTURES 3 × 2 INCHES.		
No. 2n.	"Ensignette" Camera, complete with "Ensign" Anastigmat Lens, F/6, and Focussing Adjustment ..	£5 0 0
No. 2z.	"Ensignette" Camera, complete with "Zeiss Tessar" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	8 0 0
No. 2d.	"Ensignette" Camera, complete with "Aldis" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	5 0 0
No. 2b.	"Ensignette" Camera, complete with "Cooke" Anastigmat Lens, Series IV., F/6, and Focussing Adjustment ..	6 15 0
No. 2g.	"Ensignette" Camera, complete with "Goerz Syntor" Anastigmat Lens, F/6.8, and Focussing Adjustment ..	7 10 0

* Special attention is drawn to the reduced price of the "Ensignettes" fitted with the "Zeiss Tessar" F/6.8 Lens.

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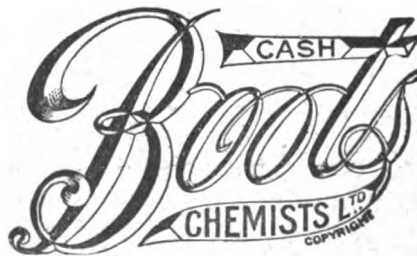
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— special to "Photography & Focus." —

VI. MAKING THE CAMERA PAY.

DURING the last weeks I had kept a careful account of my expenditure on photography, and was delighted to find that it showed a steady decrease, thanks to Sam's hints on system; but, as yet, he had not told me how he managed to make his photography pay its way, and it was to try and draw him on this subject that I went round to his rooms the next week.

"Yes," he answered to my query on this subject. "I did promise to tell you how I earn the needful to make my pet hobby more than self-supporting, and if you carry out my suggestions you ought to make quite a nice little sum this year. It is all a matter of keeping your eyes open for good subjects, and making a careful study of the class of photograph suitable for each paper. Likely subjects may be roughly divided into three groups—those of ephemeral interest, those of recurrent interest, and those of permanent interest. It is in the two latter groups that the amateur chiefly finds his market."

"The first includes society functions and events of interest, and is so well covered now by the professional with his absolutely suitable apparatus and organisation behind him that the amateur rarely has a look in. But he can score in those of the next group—what I term recurrent interest."

"Every year there are functions, such as the boat race, the Derby, or Henley. If you can go to these, take a camera with you, and you may earn several guineas the next year, if you are possessed of foresight and patience. A photograph of the crowd on the downs, or on the road, will often be better copy than that of one of the race itself probably."

"The year before last I took my holiday at the seaside in the middle of September, and came back with some good bathing photographs; but these were of little value then. During the heat wave last summer they sold like hot cakes, or in that case perhaps I should say Vanilla ices. Snow pictures always become saleable round Christmas, but bear in mind that Christmas numbers go to press long before that date. Some years ago I was in Naples, and did a good deal of photography in the Vesuvius neighbourhood. There is

almost certain to be another big eruption there at no distant date; I am holding the prints till that time. Again, there may or may not be another coal strike soon; but if you have pictures bearing on the recent one, if there is one, you are in a fair way to making some guineas to meet the increased cost of coal. These are just a few instances; if you think it over a bit, many more will occur to you.

"It is in the third group that the amateur stands the best chance though. Scattered about the country are any number of objects of interest that may yield profit. The curio corners in certain magazines form a good market for single examples. But if you can make a fairly complete collection of similar curious objects and write a short but readable article around them, there are several guineas awaiting. In this case remember that obtaining the photograph is not all, ferret about and get all the useful and out of the way information that you can on the subject. Local and peculiar industries form a good example of this class of subject. Don't go to guide books for your information, everyone can do likewise and the information is generally of the dry order."

"Of course, if you spend your holiday abroad, you have great opportunities of making some money, but you have to search out these opportunities. Don't go to Paris and photograph Notre Dame and the Arc de Triomphe and expect a golden harvest for your originality—both have been photographed a few times before, be sure of that. It is the by-ways and side streets that should be your happy hunting ground here, little odd corners and strange customs. The obvious is not worth the expenditure of a plate."

"Then there are numerous other ways of raking in a few odd pounds. Do you remember that card I sent you last Christmas? Well, I netted some £7 by the production of those, and jolly interesting work it was for the long evenings; however, that is hardly a seasonable topic now. Again some bright idea may strike you for an advertisement for some well-known commodity—carry it out, and submit it to the proprietors, but remember that this class of work must be before all else be bold and striking; a niggling print full of detail will not stand much chance of acceptance. Photo-

graphic competitions may prove quite a source of income, some of the large firms offer really handsome prizes. But in this case remember that you must use the materials sold by the particular firm holding the competition and not do as a man I know did. He went in for a competition held by Messrs. Blank and Co., avowing that he used their papers and plates. The print was an excellent platinum one, and Messrs. Blank did not number platinum paper among their productions!"

"That reminds me of a point that I wanted to ask you about," I said. "What paper do you print on for an illustrated paper? I suppose that any will do."

"There you make a mistake, my boy," replied Sam—"any will not do, they should always be on glossy paper; p.o.p. gaslight and bromide are the best. Glossy self toning is very useful where quick work is required, so also is a similar grade of gaslight. The prints should always be the best you can get, aim at getting a good scale of gradation, but above all have them plucky with plenty of contrast. A flat print is not of much use, for before it is usable it requires a great deal of touching up by a man used to press work. Here are some examples of my prints, they are those of recurrent interest. You see I store them all ready in an indexed slip-in album so that when the opportunity of selling them arrives no time is lost in making a print. I also keep a list of all prints submitted, and of those accepted with a note as to payment received and the rights disposed of, whether sole rights or merely rights for one reproduction. The man who is not systematic in this respect may find himself in a hole by disposing of the sole rights for a second time quite unintentionally. Write your name and address on the back of the print; also a succinct but ample description of it, and also enclose a stamped and addressed envelope in each case for return, if unsuitable."

By now I have put all Sam's systematic hints into practice and keep a methodical account of profits and expenditure, and it warms my heart towards him whenever I go through this and realise how month by month the profits show an upward tendency as marked as the downward tendency of the expenditure.

Questions & Replies

Advice or help given on any technical point. For rules see below.

E. BOWLEY (Weeterham).—It is not a real flower, but a frost effect.

INTERESTED (Barnes).—Your letter gives no reason why you should change. The apparatus named is quite good and efficient.

OTTO (Hendon).—You can use the lens you name on it, if it will extend far enough, which you must find by trial. A new focussing scale will be required.

A. C. MAIDMENT (Horne Hill).—Almost any alkaline solution will bleach a blue print. You will find that a two or three per cent. solution of sodium carbonate will remove the image at once.

J.W.D. (Leicester).—There is no rule, the only plan is to find out by trial. The makers might be able to tell what given combinations of slit and tension stood for when the camera was new, but that would be little guide now.

PERKINS (Wolverhampton).—The formula is quite unknown to us. We cannot help thinking that it would be both easier and better to buy the ink that is sold for the purpose rather than attempt to mix some up at home.

T.B. (Rock Ferry).—It appears to be due to light leakage at the shutter, at least that is where we should advise you to look for the source of the trouble. Without actually using the camera we cannot write more definitely.

LENS (Brondesbury).—The tree-like markings are evidently caused by air getting in between the glasses in place of the Canada balsam used as cement. It is certainly not a case in which you can hope to put it right at home; the only course is to send it to its makers.

A.B. (Thirsk).—As you do not state what your difficulty is we do not see how we can advise you. We do not recollect any such note as that to which you refer, but see no reason why a piece of ground-glass in a light wooden frame should not be fitted to slide in and out easily enough.

SWING (Forest Gate).—We do not understand what your trouble is. If you have to tilt the camera to such an extent, why not have one leg of the tripod behind instead of in front. The proper plan is to have the camera level, and to secure what is wanted by raising the front. Can you not do this?

E. DU BOULAY (Ryde).—A backed lantern plate of any reliable maker will do what you require, or special fine grain plates, such as are made by Messrs. Wratten and Wainwright, might be used. You will do best by making the transparency in a camera and not by contact, if it is really important to keep the finest details.

R. MARMON (West Hampstead).—The only thing on the market likely to be of service would be such a lens as the telephoto planiscope of Messrs. Griffin, which is in a simple spring fitting. Unmounted achromatic lenses such as you describe are not to be bought singly as far as we know, but uncorrected spectacle lenses could be obtained from an optician very cheaply indeed, and might serve.

H.J.E. (Hampstead).—The prints sent, which we have returned, do not suggest that there is anything at all the matter with the camera. It may be wrong, of course, but they do not show it. The indistinctness of which you complain is clearly due to the camera not being held steadily during the exposure. You would do well to read what is said on the subject of "pressing the button" in "Hand Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d.

A. W. EDMUNDS (Twynford).—It is quite as suitable for plates as any other developer, and may be used in the formula generally given for bromide paper work. One make of plates is neither more nor less suited to it than another. We have not had any articles on the topic simply because there is little or nothing to be written; when we have said what we have told you above we have said all, or almost all. There is no reason why it should not be used for time development.

FOODER (Dewsbury).—You are working much too near the window, and with the reflector, which is very small, too far round. If you block up the lower half of the window altogether, cover the upper half with only one thickness of muslin, put the diffuser midway between the window and the door, with the reflector so that its foremost edge is only just out of the way of the lens, you will do much better. But in any case the exposure mentioned is very short. Six or eight seconds at $f/8$ is none too long for indoor portraiture under very favourable conditions, if one has not a studio with a lot of glass.

MILES (Leamington Spa).—No print was enclosed.

FOCUS (Bristol).—Any dealer will supply you with "magnifiers" for bringing objects at other distances into sharp focus. A magnifier is fitted on, just in front of the ordinary lens of the camera.

W.E.B. (Lytham).—Your letter is a puzzle, as in each case you certainly ought to have got some effect. We can only suppose that there is some impurity present. We presume you did not add too much hypo.

DARK ROOM, S.W. (Clapham Junction).—There is no book dealing with the building of a dark room. If we can help you by answering any specific question we shall be glad to do so, but we cannot reply in this column to requests for a "few hints."

A. F. DUNCAN (Maryhill).—What is the nature of your difficulty? We cannot reply in these columns to general requests for "advice," but must have a specific enquiry. We have referred to the page you mention, but except that a white background was used, there is nothing to mark it out from the rest.

AMATEUR (Belford).—Your best plan would be to go to a reliable dealer, tell him what you want, and how much you are prepared to spend, and be guided by his advice, as one would have to know a great deal more about your views and intentions than you have stated in your letter to answer you with any detail.

FORMULA (Hertford).—The following formula is that to which you refer:

A. Ferric ammonio-citrate	80 grains
Water	1 ounce
B. Potassium ferriocyanide	60 grains
Water	1 ounce

The two solutions are mixed together and filtered before use.

G.B. (Nottingham).—From time to time we have had articles on the gum bichromate process, although not very recently, the latest was on July 27th, 1909, p. 78. If you are thinking of taking it up you would do well to read Gray's Richards' book, "The Gum Bichromate Process," price 2s. 6d. nett, or post free from our publishers 2s. 9d.

M. HEY (Halifax).—There are no special guides for the purpose, but at each of the towns named you can get a guide for two or three pence, at the railway bookstalls or at a stationer's, which, with a glance at the picture postcards on sale, would answer your purpose. You would do well to devote at least one full day to each of the places mentioned.

RAX (Wandsworth Common).—There are two causes, either of which may lead to the production of a positive in place of a negative—"reversal" it is called. One is excessive over-exposure, usually some hundreds of times as long as the plate should have received, the other is prolonged development of an under-exposed negative by an unsafe light.

OLD PHOTOGRAPH (Paris).—To answer your second enquiry first, a focal plane shutter is, generally speaking, more efficient than a diaphragm shutter, but the efficiency of each is so very variable that it is not safe to say more than this. The cameras most largely used by press photographers are focal plane collapsible cameras of the Goetz-Anschütz or similar type. The lens is generally mounted in a focussing jacket, but in other respects the lens you have would do very well.

C.E.L.T. (Hampton Hill).—Your last stipulation bars completely any attempt to remove it, as this is certain to be accompanied by risk of irreparable damage. The least risky plan would be to immerse glass and print in a very weak solution of hydrofluoric acid (very corrosive), which would attack the surface of the glass where it was in contact with the print and loosen it. But, were it ours, we should attempt nothing of the kind if we valued it, but copy it from the glass side or make a fresh enlargement from the negative.

DOUSTY (Willesden).—A silvery metallic deposit on the surface of a negative which has been reduced with ammonium persulphate is not an uncommon effect, it is generally obtained when the reduction is carried on too long. After three or four minutes the solution should be poured off, the plate washed, and a fresh persulphate solution applied, if the reduction has not gone far enough. Thanks for your suggestion, but if you refer more carefully you will see that whenever a reply is of more than limited interest it is so worded as to indicate the question.

R. N. JOHNSON (Wigton).—We have handed your letter to our advertisement department for attention.

COPYRIGHT (Hendon).—"Photographic Copyright" can be obtained from Messrs. H. Greenwood and Co., 24, Wellington Street, Strand, London, W.C.

O. A. BINET (Chalford Hill).—It could only be done by taking off the lens and attaching an extension to the camera; in other words, it is practicable but not practical.

G.E.M. (Lower Edmonton).—We should try rubbing a little lamp black with gold size to a thick cream and then diluting it with turpentine. Very little gold size should be used, or the varnish will dry shiny instead of dead black.

B.A.C. (Carrick-on-Suir).—It looks as if it were due to the plates, as the trouble has only arisen since you employed a different make. Plates are generally due to the use of solutions that are too warm, that are too strongly alkaline, or are at widely differing temperatures.

BURWASH READER (Burwash).—You do not give us enough details to enable us to recognise the process. Possibly it was a dry ferrotype plate, in which case Messrs. Fallowfield, 146, Charing Cross Road, London, W.C., would supply you with a descriptive booklet and all materials.

W.O.B. (South Queensferry).—It is not possible to say whether prints on p.o.p. toned with a hypo-alum bath are permanent or not; if the image has been completely changed into silver sulphide, which is possibly the case, they may be expected to last as long as any other form of silver print.

W. H. ACOERT (Southwark Park Road).—All we are able to say is that many press photographers use them. For our part, if we had the dark slides we should be inclined to put up with the weight rather than to change, but it is a matter you must decide for yourself. Double dark slides are the most reliable method of plate-carrying extant.

PRESS APPLICANT (Waltham).—If you have something which a newspaper badly wants it will be quite unimportant whether you send contact prints or enlargements; if you want your work to have all the advantages you can give it you will send enlargements, say whole-plate size, on a glossy paper. There are such intermediaries, but they are not likely to be of much service to you.

HASH SYKE (Burnley).—There is no method of removing the film from a cracked glass to a fresh one within reach of a beginner; it would be much better to keep the frame turning round and round while making a print on p.o.p. The crack will then be almost invisible. The method of transferring a film was described on p. 118 of *Photography and Focus* for Feb. 7th, 1911, but it requires some skill and practice to carry it out successfully.

DONIS (Lankwitz bei Berlin).—(1.) The yellow colouration on negative prints may be due to developing an under-exposed print for too long a time, or by not washing the developer out of the print as soon as development is finished. (2 and 3.) It cannot be removed, but if you do not mind it, it does no other harm. (4.) There is no such dictionary. (5.) We do not know. Presumably not, but we should not use such preparations unless absolutely necessary.

COPYRIGHT (Nottingham).—How can we tell "if it is all right to send prints" to some firm, the name of which you do not give? If it is Messrs. Gevaert, certainly you can send them the prints. We presume half a guinea would be paid. The paragraph means that if your prints take a prize the copyright remains your property, but that as far as exhibiting the prints and having them reproduced in journals your rights are transferred to Messrs. Gevaert. As you cannot tell what will be winning prints until the competition, this rule cannot prevent you from entering other competitions before then.

A number of replies are unavoidably held over.

Regulations.

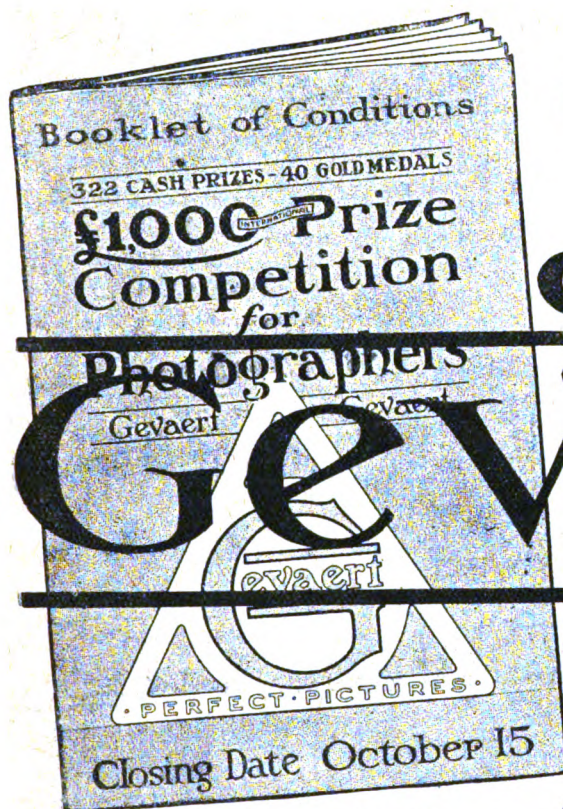
(1.) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2.) The full name and address, in addition to a *nom de plume*, must be given.

(3.) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4.) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



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$\frac{1}{4}$ -plate, £4 5s.

7 x 5, £5 15s.

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Taken with

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Warwick.

WARWICK is reached from Birmingham, Coventry, and Rugby very easily, while it is even available for a half day from London



Tower of St. Mary's Church, Warwick.

itself, cheap excursions being run both by the G.W.R. and the L. and N.W.R., leaving London about 11.30 a.m. and returning about 7.30 p.m., allowing more than five hours in the ancient town.

On arriving at Warwick by the L. and N.W.R. (Milverton station), we follow the tramlines, and, after passing several half-timbered houses and old-fashioned inns, we come to the East Gate. Down a street to the left is John Oken's house—a good example of black and white architecture dating from 1724. Behind this house is a narrow alley from which, about half-way down, a good view



Warwick Castle, from Mill Street.

is to be obtained of the tower of St. Mary's church, with old gabled houses in the foreground. Retracing our steps to the main road, and continuing along it to the left, we see Leicester's Hospital, founded by Robert Dudley, Earl of Leicester, in 1585. This is acknowledged to be a perfect specimen of half-timbered building, and well deserves a plate. The interior and courtyard are well worth seeing. Amateurs are permitted to photograph on payment of 1s.

St. Mary's Church will, no doubt, attract those of an

architectural turn of mind, as its Beauchamp Chapel is considered to be one of the finest examples of the Perpendicular period that are to be seen in this country.

It would be hard to find a more complete set of old timbered houses than that in Mill Street, which runs from the Castle gates down to the river. There are several picturesque "bits" to be had here, including a view of one of the Castle towers from about half-way down the street, and peeps through two openings into the cottage gardens beyond.

The last house at the bottom of Mill Street is tenanted by a Mrs. Green, who provides an excellent tea at a moderate charge, and from whose garden one or two good views can be obtained of the Castle, with an old stone bridge across the river in the foreground.

If time permits, I would certainly advise a walk to Guy's Cliff (about a mile distant), as its picturesque mill and surrounding landscape and river scenery would provide in themselves sufficient for an afternoon's work; but the neighbourhood in every direction is most attractive.—H. PICKWELL.



The Leete.

The Leete.

THE district known as the Leete is easily reached from Mold station by the motor 'bus which runs to the Loggerheads Inn, and those who find themselves within reach of Mold can rely upon seeing some very delightful country.

The charm of the district is its diversity. Paths run in every direction, and, within reason, one can wander at will without worrying about right of way. On a broiling summer day one can be sure of a cool breeze on the summit of Moel Famau (1,820 feet); while if the day be cold one can find shelter in the woods at Gwernym-



John Oken's House, Warwick.

wynydd or in the Leete. This latter is a beautiful path from the Loggerheads Inn to Rhydymwyn (four miles), following more or less closely the ravine through which flows the river Alyn.

The usual thing is to take the train to Rhydymwyn, the next station to Mold, and then to walk along the Leete to the Loggerheads, and so back to Mold; and this is indeed a lovely walk, and generally a lonely one; but the best excursion in the district is the ascent of Moel Famau.

The Ruthin road is followed for two miles, past the Loggerheads to Llanferres, where the main road is forsaken for the old Ruthin road, now long disused and pretty well grass-grown. This road leads over the shoulder of Moel Famau, so there is no difficulty in finding the way. Cyclists will be well advised to leave their machines at the refreshment cottage just at the limit of cultivation; but if time is an object, it is possible to push a bicycle to within the last quarter of a mile from the summit. The path is steep, but for the most part broad and grassy; so that anyone with good brakes and reasonable nerve can ride almost all the way from the summit to the old Ruthin road.

The view from the top is superb. The vale of Clwyd lies below, marked like a chessboard with trees and hedges. Further, one sees the spire of the marble church at Bodewyddan, the Great and Little Ormes, the Snowdon mountains, and on the other



Old Ruthin Road.

from York, Scarborough, and Whitby, having a station on the N.E.R. line from Scarborough to Pickering.

Leaving the station the main street of the village runs along the Dalby Beck, many of the picturesque red-



Ellerburn Vale.

tilled or thatched cottages being reached by a footbridge over the stream. The white walls and dark thatches of the sixteenth century cottages, reflected in the brook, and with a background of fine trees, are very tempting to the photographer.

The amateur who has only a limited time to spend in the district will be well advised, however, not to linger too long here, but to push on to the farther end of the village, turning to the left by the bridge before the church is reached.

The footpath follows the stream for a considerable way, the views being charming but the houses more modern. Still keeping to the left, and eventually crossing by the footbridge at the mill, the road to Ellerburn Vale is very soon reached.

In the afternoon light this provides a delightful walk. For about three-

quarters of a mile the road lies on the edge of a wood. A mile further on Ellerburn Church is reached. The church, which is very small, has been restored, and offers little photographically, but the beauty of the vale lies in its river and pasture-land.

Thornton-le-Dale is not only pleasant for a passing visit; it makes a fine holiday centre for the photographer in search of country scenery of a typically English type.

The moors are within walking distance, and the surrounding country offers many opportunities of landscape work. The market town of Pickering is well worth a visit for the sake of the



Ellerburn Road.

quaint old frescoes in the church, and the castle also, with its glorious views over the Vale of Pickering, though the ruins themselves are disappointing. —H.G.E.



Gwynymwynydd.

side Beeston Castle, all the stretch of Wirral, and right over the Mersey to the Crosby shore.—A MORICE.

Thornton-le-Dale.

THORNTON-LE-DALE has been called "the prettiest village in Yorkshire." It lies some three miles from Pickering, and is accessible



Dalby Beck.

The Week's Meetings.

TUESDAY, AUGUST 27TH.

Nelson P.S. Three Lecturettes.
Hackney P.S. Prints from July Outings.

WEDNESDAY, AUGUST 28TH.

Lincoln A.P.S. Woodhall Spa.
Cwmaman A.P.S. Members' Lantern Slides.
Sale P.S. Monthly Meeting.
Rochdale A.P.S. A Chat on Art. J. A. Grindrod.
Rugby P.S. Brandon and Wolston.
N. Middlesex P.S. Colour-sensitive Plates. E. Human.

THURSDAY, AUGUST 29TH.

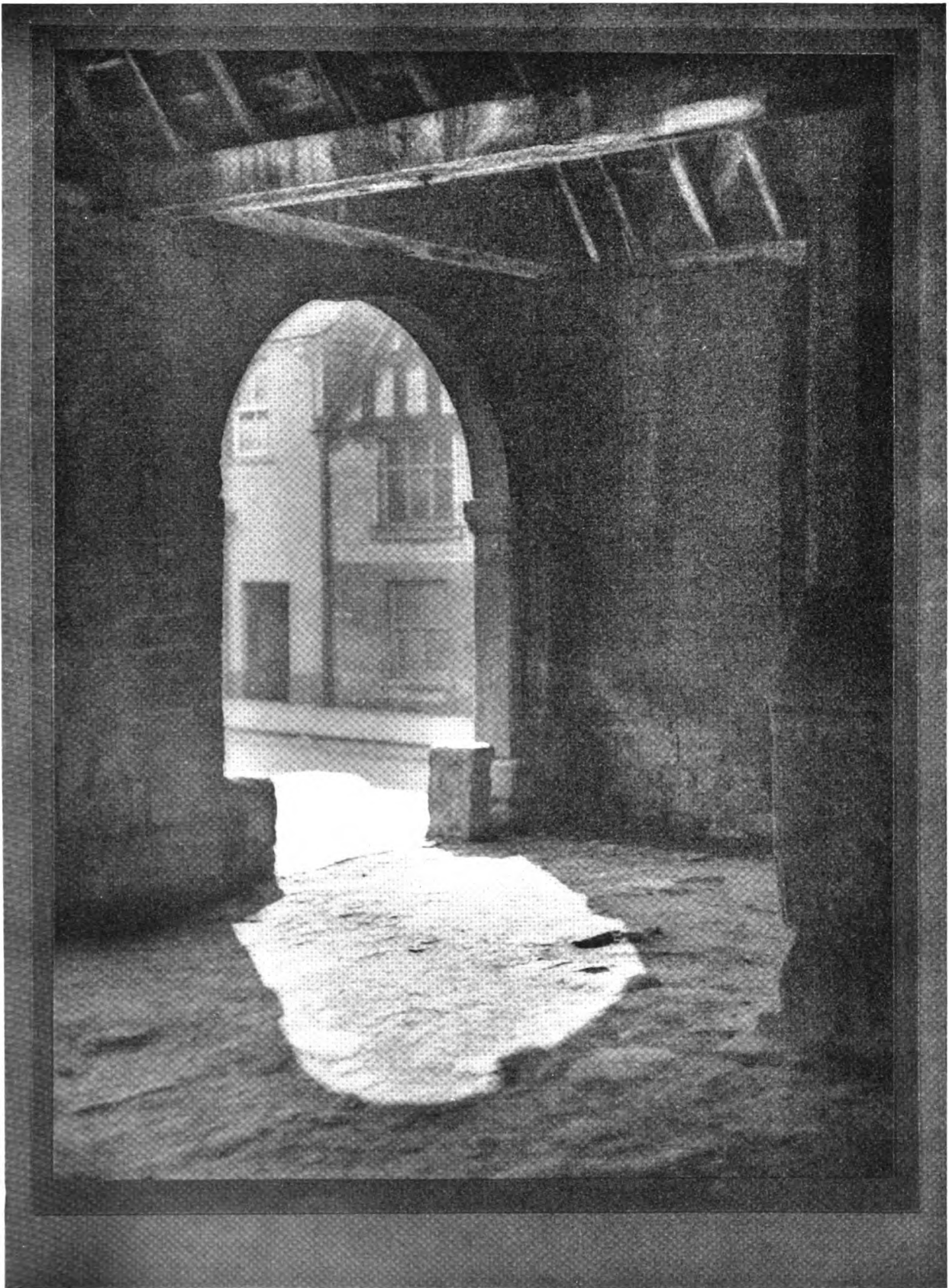
Oldham P.S. Members' Prints.

SATURDAY, AUGUST 31ST.

Southend P.S. Gravesend.
Leeds C.C. Ripton (Nature Section).
St. George (Glasgow) C.C.C. Mugdock Castle.
Sheffield P.S. Rivelin Valley.
Bath P.S. Downside Abbey.
Preston C.C. Cuerden Hall.
Hull P.S. Adel Woods.
Rugby P.S. Warwick.
Hackney P.S. Portraiture Outing. S. Woodhouse.
N. Middlesex P.S. Rickmansworth.

MONDAY, SEPTEMBER 2ND.

Bowes Park and D.P.S. Architectural Photography.
H. Creighton Beckett.
Wallasey A.P.S. Retouching. W. Bell.
Leeds C.C. Judging. Rivelin Valley Competition.
Walthamstow and D.P.S. Affiliation (1911) Prix Slides.



MORNING SUNSHINE

Awarded the Bronze Plaque in the Advanced Workers' Competition just closed.

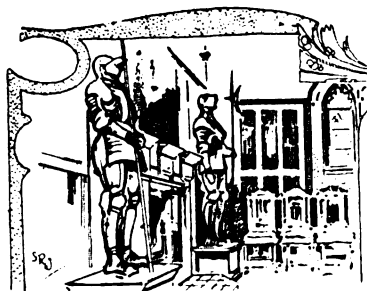
BY HARRY SMITH.



A LITTLE MAID.

From the Advanced Workers' Competition just closed.

BY EDGAR M. FIRTH.



Margins and Lines on Mounts.

By Manuel Neale. Special to "Photography and Focus."

THE practice of framing a photograph close up has for the time

being gone out of fashion, and the great majority of exhibited prints have a more or less wide expanse of mount showing all round them; while for unframed prints, that are to be kept in portfolios, this has always been the practice. At one time, such prints were put upon mounts with a printed pattern upon them, or with what was called an "India tint," or with a plate mark. Plenty of such mounts are still in use; but the best workers now invariably use plain papers or cards, of some quiet tone, harmonising with the tone of the print itself.

The area of mount round the print may either be left perfectly plain, or it may be occupied by bands or lines of some different tint. In "multiple mounting," the effect is obtained by putting the print on a series of paper mounts each one bigger than the one put down on it, so that bands of these different papers are seen surrounding the print. Some workers content themselves by drawing pencil lines round the print, and others rule lines in coloured ink or pigment.

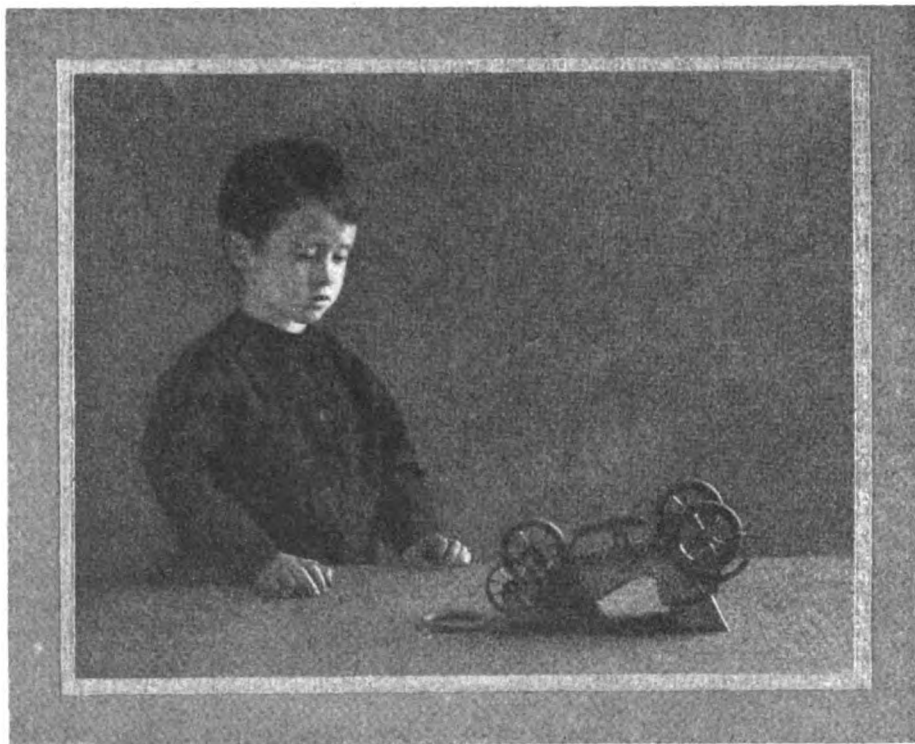
Any particular method of making lines or bands of tint round the picture is not intended to be the subject of the present article; but rather the considerations that must weigh with the photographer in deciding how to apply the method which he selects. Whatever plan he chooses, he has got to settle the colour or tone of the lines, their width, and their position; and as far as these characteristics are concerned it is all the same whether they are obtained by multiple mounting, by actual photography on the print itself with masks and discs, or by ruling or drawing on the mount.

It goes without saying that the colour of the bands or lines must be in harmony with that of the rest of the mount, and with the print. If they are of any appreciable width, they should not differ in depth of tone from the rest of the mount to any great extent, or they will become too prominent. In the sample books of papers supplied for multiple mounting, the two papers which are alike in colour and nearest alike in depth of tint are generally those to employ in combination. Even this degree of difference, slight as it is, is not necessary. Some very effective prints at a recent exhibition were multiple mounted on sheets of the same paper, separated only by a very fine white line. On the principle, which is as sound in

art as it is in mechanics, to get one's effect by the simplest and most direct means, this method may be regarded as superior to one in which a number of dissimilar mounting papers are employed.

If the lines are very narrow, they may contrast more strongly with the main tone of the mount; but even then it must not be overdone. If the general tone of the mount is a light one, an extremely fine white line will often be found to be very useful; while, if it is a dark one, a black line may be employed.

There are shades of white and black, just as there are of other colours; and the black or white used must be in harmony with the mount. A line drawn in the whitest of white ink on a cream mount does not look so well as if the white is toned down the merest trifle with yellow; and in the same way, the black to be put on a dark brown or dark green mount should be modified by a trace of those colours. When the lines are not to be either black or white, it will be found easiest to mix up a pigment to match the colour of the mount exactly—it must be allowed to dry before judging whether it does 'so or not—and then to depart very slightly from that, by the addition of a trace



THE BREAKDOWN.

From the Advanced Workers' Competition just closed.

By GEORGE RAEPER.

of white or of black to it, as may be required. When the lines are being ruled in pencil, it will be found better to rule two close together, but not touching, rather than to aim at getting one broad one.

When a print is mounted with a wide margin of mount round it, it will be found that this area must not be divided up into a number of more or less equal belts, or the effect

will be poor and weak. In fact, it is seldom that any division of the main area of space round the picture at all is required.

If the margin is to be broken, we may obtain the effect wanted by one or more lines near to the edges of the print, and one or more near the edges of the mount; but between these two there should come a broad unbroken expanse of mount, to isolate the picture and to cause attention to centre in it rather than to lead it away. As soon as we put one or two lines into this space, so as to cut it up—whether we do so equally or not is comparatively unimportant—the value of the mount as a frame to the picture is lessened.

If the mounted print is going to be framed, any lines near the edges of the mount will not be required. The frame itself will provide these. But if it is to be kept unframed, then a line near the edges of the mount tends to give it a finished look. Such a line must be kept very simple, however—no elaborate series is wanted—and should not be made at all prominent by any strong contrast with the mount itself.

The position of the print upon the mount needs some consideration. It is usual to place the type upon the printed page of a book with the narrowest margin inside, towards the stitching, the margin at the top is a little wider, the margin on the outside edge wider still, and that, at the bottom the widest of all. One reason for this is that the book is held by its bottom and outside edges, and so the fingers are kept away from the print; but this is not sufficient to account entirely for the pleasurable effect of this imposition. A mounted print is held much as a book might be held, by the lower right-hand bottom corner; but it does not seem to be quite right, if the print is therefore mounted with more margin on the right than on the left. It almost seems an affectation.

The best effect is found when the margins on both sides of the picture are equal. The margin below the print must be wider than these, and wider than the margin at the top, or the print has a "slipped-down" appearance, as was pointed out recently by the Editor in one of his "Lessons for Beginners." But provided this is so, the actual proportions of the margins may vary very widely without interfering with the effect.

When prints are to be kept in a portfolio it is a convenience to have the mounts all the same size. If any lines that are put round the picture are kept fairly close to it, as they should be for other reasons, they may all be directly referred to it for their positions, and then beyond them the mount left to extend to the standard size selected, putting no further lines on it at all, unless we put one, very

near its edges, to give it a finished look. In such a case, the last line or band need not be referred to the picture at all, but may be at some settled distance from the edges of the mount, which may be the same in all the mounts of that size.

These considerations are, the writer believes, such as would be pretty generally accepted by the leading workers; certainly they are borne out by what we see in the best exhibitions. They are not to be looked upon as rules, but rather as deductions from an examination of work which is admittedly well mounted; and they must in all cases be subordinated to what the individual worker feels to be the best in each particular case.

Drops.

IT is often stated that drops equal minims; on the other hand, it is also often pointed out that drops themselves vary so much in size that the "drop" can be no reliable guide whatever as to quantity. As usually happens, the truth lies somewhere between these two extremes.

Certainly a drop is not a very accurate measure; but for practical photographic work it is usually quite accurate enough. The chief drawback to its use is not that it has no very definite size, but that it is difficult to pour out drops to any exact number. They seem reluctant to come at first, and then when they do come they come with a rush. Perhaps the best way to count out drops is to keep the liquid that is measured in this way in a bottle with a rubber stopper with a glass pipette, such as is sold full of ink for use with fountain pens. If the tip of the glass tube can be heated in a spirit lamp and drawn out into a finer point than is usually provided, the formation of single drops is easier.

Failing some such arrangement as this, drops can be formed in slow succession with a stoppered bottle by loosening the stopper a very little and allowing the contents of the bottle to leak slowly through the space between the stopper and the neck. If there is any fear that too much will be added, a complete protection can be provided by letting the drops fall, not into the liquid itself in which they are wanted, but into a separate vessel, into which, after the prescribed number have fallen, the liquid may be poured so as to mix thoroughly with the addition.—H.T.S.

A Liquid Light Filter.

A plain solution of potassium bichromate is not sufficient protection by itself for a dark room lantern, but by the addition of a red or orange dye it can be made very effective. A saturated solution of potassium bichromate may be made, and to each ounce of it two grains of eosin dissolved in half an ounce of hot water should be added. The liquid should be filtered.

Notes on Sulphur Toning.

PRINTS that are to be sulphide-toned to a sepia colour should be made on rapid bromide paper and not on any kind of gaslight paper. These latter differ amongst themselves in the tints which they will give by sulphiding, but none that I have used gave a true sepia, or anything like it, whatever the toning bath employed; but, on the other hand, gave unpleasant yellow brown and similar shades.

The most suitable developer for bromide prints or enlargements that are subsequently to be toned is amidol, freshly made up, and with not more than half a grain of potassium bromide to the ounce. The prints should be fully exposed and fully developed, the action of the developer being allowed to continue for some little time after the print appears to have reached its correct depth. If the result of this very full development is to give a print that looks too dark and heavy it is a sign that the exposure given was a little too long.

The developer should not be used for too many prints. If it takes a distinctly perceptible time longer for the image to appear than it did the first time the solution was used it is a sign that the developer is no longer suitable for prints that are to be toned, although it may still be quite satisfactory for black prints.

If the print before toning looks too dark and heavy it will have the same defects afterwards; if it looks strong, vigorous, but not too heavy, it will be effective when toned; if it looks delicate in its tones, however successful it may seem untoned, it will look washy and poor after toning.

Complete fixation, followed by thorough washing, are absolutely necessary.

As the sodium sulphide used tends to soften the gelatine of the paper, the prints after the last washing water should be placed for three or four minutes in formalin one part, water nine parts, and then be pinned up to dry before bleaching and sulphiding them.

The bleaching bath of bromide and ferricyanide generally recommended answers very well, but I prefer to use the sulphide solution two or three times as strong as is given in the formula, as this seems to give more of a true sepia and less of a brown than the dilute bath generally advocated. The cause of the dilution is the action of the sulphide upon the gelatine, but with the formaline bath this need not be feared. A piece of liver of sulphur the size of a pea dissolved in five ounces of water makes just as good a sulphiding solution as the sodium sulphide that is generally advocated, and certainly does not possess a more offensive smell.—W. EYRE.

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(Signed) WILL DAVIES.

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QUARTER-PLATE Butcher's Ralli Reflex, fitted rapid aplanat lens, focal plane shutter from 1-10th to 1-500th sec. and time, three slides; **£1 18s. 6d.**

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QUARTER-PLATE Zeiss Universal Palmos, double extension, rising front, reversing and swing back, Zeiss double Protar lens, Series VIIA, $f/6.3$ convertible anastigmat lens in compound Sector shutter, Zeiss tele-negative lens and tube mount, three double aluminium-bound slides, Zeiss film rollholder, and best leather case; **£17 10s.**

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POSTCARD No. 3a Folding Pocket Kodak, focussing, Goerz Dagor double anastigmat lens, $f/6.8$, iris, in compound shutter to 1-200th sec. and time, complete in case; **£9 10s.**

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5½ x 3½ POSTCARD Thornton-Pickard Automan focal plane Unit shutter giving exposures from 1-15th to 1-1000th sec. and time, Ensign anastigmat lens $f/5.8$, iris, six slides and case; **£8 15s.**

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HALF-PLATE Thornton-Pickard Triple Extension Imperial, latest model, triple-bar front, reversing swing back, Thornton-Pickard roller blind shutter, three bookform double dark slides, Cooke Series III, $f/6.5$ anastigmat lens, three-fold ash tripod, and table, as new; **£8 10s. 6d.**

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QUARTER-PLATE No. 5A Holborn Magazine Hand for twelve plates, fitted Aldis f/6 Series II, stigmatic auto. shutter, 1 to 1-100th sec., iso. screen, rack focus, complete in case, equal to new; cost £5 2s. 6d.; price \$2 10s. 6d.

QUARTER-PLATE No. 3 Folding Pocket Kodak, with plate adapter, screen, double dark slide, perfect condition; cost £4 4s.; \$2 6s.

STEREOSCOPIC, Postcard, and Panoramic Lizar's Challenge de Luxe Focal Plane Reflex, fitted pair of Beck 6 in. symmetric lenses, adjustable centres, and double rising front, rack focus, triple fold deep hood, focal plane shutter, speeds 1-10th to 1-100th sec. and time, hooded back focussing screen, complete with six double book-form dark slides, to take full size 6 1/2 x 3 1/2 stereo., also postcard and Panoramic, equal to new; cost £20 7s. 6d.; \$9 18s. 6d.

QUARTER-PLATE Butcher No. 4 Midg Magazine for twelve plates, fitted Goerz Series III, f/6.8, double anastigmat, in Unicorn speeded shutter, rack focus, etc., complete in case, in splendid condition; cost £8 10s.; \$4 12s. 6d.

QUARTER-PLATE Latest Sanderson Regular Hand, fitted Ensign f/5.5 anastigmat in Koilos patent shutter, rack rise, wide-angle rack, etc., four double slides, Houghton adapter, three Wratten K screens, solid leather case, equal to new; cost £11; \$7 17s. 6d.

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QUARTER-PLATE All-British Planex Focal Plane Reflex, fitted f/6.3 Zeiss patent convertible Protar Series VIIA, giving 6 1/2 and 1 1/4 f.oci, rack focus, double extension, shutter speeds 1/2 to 1-100th sec., revolving reversing back, etc., complete with six double dark slides, Houghton adapter for plates and films, twelve envelopes, Sanger-Shepherd colour screen, best leather case, in splendid condition throughout; cost £22 4s.; \$12.

QUARTER-PLATE Staley Royal Pattern Folding Focal Plane, Hand and stand, fitted Aldis No. 2 f/6.8 stigmatic lens, rack focus, double extension, rising and cross front, focal plane shutter, giving all speeds, complete with three dark slides, in new condition; cost £8 8s.; \$4 15s.

QUARTER-PLATE Latest 1912 Goerz Anschütz, fitted Goerz f/6.8 Series III, Dagor lens, self-capping shutter (focal plane), 5 secs. to 1-100th sec. and time, film pack adapter, and leather case, practically equal to new; cost £14 3s. 6d.; \$9 5s.

5 x 4 TALBOT & EAMER Model C Miral Reflex, fitted 6 1/4 in. Busch f/6.5 Detective applanat, time and inst. speeded shutter, rack focus, rack rising front, reversing back, fitted with Goerz patent magazine changing box for twelve plates, splendid condition; cost £8; \$4 7s. 6d.

QUARTER-PLATE No. 2 Planex Standard Model Focal Plane Reflex, fitted f/4.8 Blitz Series I, stigmatic lens, rack focus, double extension, revolving reversing back, etc., shutter speeds 1/2 to 1-100th sec., complete with three double slides, and leather case, as new, and hardly soiled; cost £13 12s.; \$9 10s.

QUARTER-PLATE Latest Pattern Goerz Manufoc Tenax, fitted Goerz Dagor Series III, f/6.8 lens, compound shutter, six dark slides, film pack adapter, and solid leather case, brand new condition; recently cost £11 9s.; \$5 2s. 6d.

QUARTER-PLATE Houghton Ensign Rol Film and Plate Folding Pocket, fitted Goerz Dagor Series III, f/6.8 double anastigmat in Koilos patent shutter, 1 to 1-100th sec. and time, rack focus rising front, also cross front, infinity lock, reversible bright finder, spirit level, complete with leather case, good as new; cost £10 5s.; \$5 18s. 6d.

QUARTER-PLATE Latest Pattern T-P. Duplex Ruby Focal Plane Reflex, fitted f/4.5 Cooke Series II, stigmatic lens, extra long extension, rack rising front, revolving reversing back, etc., Unit self-capping shutter, complete with three dark slides and best quality leather case, equal to new; cost £17; \$11 17s. 6d.

HALF-PLATE National Triple Extension Field, fitted Aldis Uno f/7.7 anastigmat, roller blind shutter, three slides, tripod, and best quality case, latest model, and new condition; cost £5 7s. 6d.; \$3 7s. 6d.

LATEST Vest Pocket Ensignette, f/6 Ensign anastigmat, focussing, leather case; cost £3 15s.; \$2 16s.

QUARTER-PLATE T-P. No. 2 Folding Ruby, with Busch f/6 Detective Applanat, auto. speeded shutter, rack focus, rack rising and wide-angle rack, triple extension, six double slides, iso. screen, and case, brand new condition; recently cost £7 10s.; \$4 12s. 6d.

QUARTER-PLATE Latest Pattern Adams 'Vaide' Folding Hand and Stand Camera, adapted to accommodate Zeiss patent 7 1/2 in. Tessar f/4.5 anastigmat in sunk mount, right-angle reflex mirror, fitted with Adams' patent Minex self-capping focal plane shutter, 1-8th to 1-100th sec. and time, rising front movement, and independent rack rising front, Adams' patent Idioscope finder, two-way spirit level, back focussing screen, Adams' best quality velvet-lined pigskin case, six double dark slides in separate pigskin case; the whole outfit in brand new condition, practically unsoiled; recently cost £24 18s.; \$13.

HALF-PLATE Tropical Sanderson Hand and Stand, fitted Carl Zeiss Sin. Series VIIA, convertible Protar, f/6.3, Bausch and Lomb shutter, speeds 1 to 1-100th sec., also Goerz best model detachable focal plane shutter, speeds 5 to 1-100th sec. and time, three double slides, extra direct vision finder, iso. screen, and solid leather case, in brand new condition; cost £30; \$19 5s.

ADAMS' Vest Pocket Vesta, 4 1/2 x 6 cm., fitted Zeiss f/4.5 Tessar lens, compound shutter, six slides and case, equal to new; cost £11 11s.; \$7 17s. 6d.

QUARTER-PLATE Latest 1912 Tropical Sanderson Hand and Stand, rack rising front, wide-angle rack, etc., f/4.8 Goerz Celor anastigmat in Koilos patent shutter, 1 to 1-100th sec. and time, complete with three double slides, Houghton adapter for plates and films, twelve envelopes, also Mackenzie-Wishart slide, six envelopes, and leather case; the whole set as new; recently cost £15 15s.; \$10.

HOUGHTON Vest Pocket Ensignette, complete in leather case; cost 30/-; perfect; 19/8.

HALF-PLATE Latest No. 2 Planex Focal Plane Professional Model Reflex, fitted f/4.8 Blitz Series III, 8 1/4 in. double anastigmat in sunk mount, rack focus, double extension, revolving reversing back, shutter speeds 1/2 to 1-100th sec. and time, complete with three dark slides, film pack adapter, McKenzie Wishart slide, and six envelopes; cost £23 3s. 6d.; \$12 10s.

LATEST No. 1A Special Kodak, fitted Zeiss f/6.3 Tessar lens, compound shutter, speeds 1-250th sec., leather case, brand new and unsoiled, guaranteed; cost £9 15s.; \$7 18s. 6d.

GOERZ Vest Pocket Tenax f/6.8, Goerz Syntor lens, complete with six dark slides, and case, equal to new; cost £8 5s.; \$5 2s. 6d.

QUARTER-PLATE Adams' Pocket Natti, Ross f/6.3 Homocentric, full speeded shutter, complete with back screen, and three double dark slides, in splendid condition; cost £10 10s.; \$5 5s.

QUARTER-PLATE Latest Star Premo Folding Hand and Stand, fitted Ross f/6.3 Homocentric in Koilos shutter, 1 to 1-100th sec., rack focus, long extension, rising front, reversing back, etc., screen, six double slides, film pack adapter velvet-lined leather case, in new condition; cost £10 10s.; \$5 7s. 6d.

LATEST No. 1A Folding Pocket Kodak, leather case, portrait attachment, new condition; cost £2 18s. 6d.; \$3/6.

QUARTER-PLATE Goerz Anschütz Folding Focal Plane, fitted f/6.8 Planastigmat in focussing mount, focal plane shutter, 5 to 1-100th sec. and time, three dark slides, Houghton envelope adapter, in splendid condition; cost £10 16s. 6d.; accept \$8.

3 1/2 x 2 1/2 THORNTON-PICKARD Bijou Focal Plane Reflex, with Unit self-capping shutter, fitted Aldis Oxy's anastigmat, f/5.65, rack focus, double extension, etc., etc., complete with three double slides, equal to new; cost £13; \$8 17s. 6d.

QUARTER-PLATE Latest Model 1 Butcher Klimax, fitted f/7.7 Uno Aldis Stigmat lens, full speeded shutter (Lukos), Antinous release, 4X Barnet iso. screen, two slides, Ross Vitrex adapter (Mackenzie pattern), twelve envelopes, leather case, also telescopic tripod, and case, all in new condition; recently cost £4 15s.; \$3 7s. 6d.

3 1/2 x 2 1/2 LATEST Countess Folding Pocket, with f/5.8 Isoplast anastigmat, full speeded shutter, Ibsco, Antinous, rack focus, six slides, screen, and film pack adapter, hardly soiled; cost £5 5s.; \$3 8s. 6d.

POSTCARD No. 3A Kodak, fitted f/6.3 Aldis Series II, anastigmat, full speeded shutter, infinity lock, with plate adapter, screen, and two slides, latest, hardly soiled; cost £8 3s. 6d.; price \$4 15s.

QUARTER-PLATE Holborn Hex Reflex, fitted Goerz f/6.8 double anastigmat, rack focus, speeded shutter, etc., as good as new; cost £8 8s.; price \$5 12s. 6d.

N.B.—We are now making a "Special Show" of the celebrated N. & G. Cameras, SYBILS, etc., both NEW and SECOND-HAND. There is nothing better. Lowest Prices for Cash. Your old apparatus in Exchange. "Times" System of Deferred Payments.

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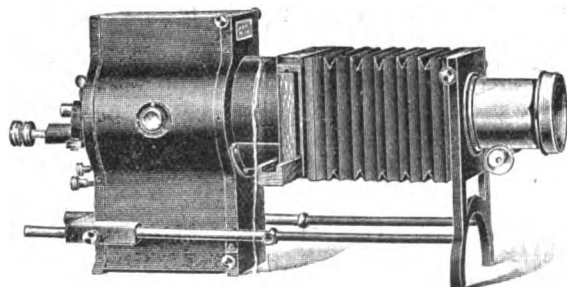
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Prices, complete, giving 10ft. circle at 20ft.	with Electric Arc Lamp	£8 11 3
	" 100 c.p. Incandescent Electric Lamp	5 16 3
	" Acetylene Burner	6 3 9
	" Oxyhydrogen	6 11 3
	" Alcohol Vapour	6 11 3

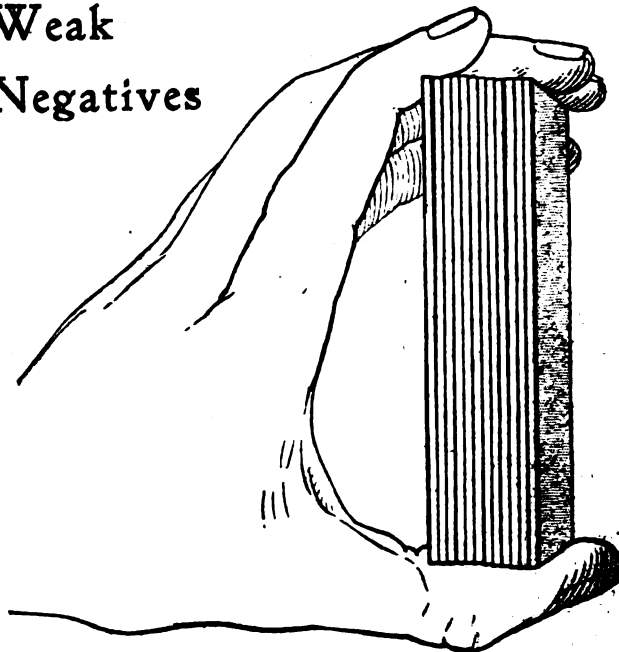
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The "Photography and Focus" Monthly Competitions.

Beginners' Competition. Open to all who have never taken an Award.

PRIZES.—First, a signed copy of "The Complete Photographer," a half-guinea work by Mr. Child Bayley, now in its fourth edition. Second, a free subscription to *Photography and Focus* for twelve months. Also one or more certificates.

Rules.

- (1) Each competitor can send as many prints as he likes, but each print must bear on the back the coupon, published each week, the name and address of the sender, the title of the picture, and no other writing whatsoever.
- (2) No print will be eligible that is larger than $5\frac{1}{2} \times 3\frac{1}{2}$ in. (postcard size) or 5×4 in. Nor are mounted prints eligible.
- (3) No hand work other than simple spotting

is permitted on negative or print, nor shading or docting of any kind. It is distinctly understood that entry in the competition implies a declaration by the competitor that this rule has been complied with; and in case of dispute, the Editor shall have the right to call for the negative from which the entry purports to be a simple direct contact print.

- (4) No prints will be returned, and no correspondence with regard to the competition can be undertaken.

(5) The publishers of "Photography and Focus" shall have the right to reproduce, without payment, any of the prints sent in, winning or otherwise.

(6) All entries must be addressed, "Beginners' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C., and must be delivered at that address by the first post on the closing date at the very latest.

CLOSING DATE, Saturday, August 31st.

The Advanced Workers' Competition.

PRIZES.—First, silver plaque. Second, bronze plaque. Third, bronze medal. One or more certificates of honourable mention.

Rules.

(1) All photographs must be sent addressed, "Advanced Workers' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C., postage paid, to reach there not later than the first post on the closing date, and must contain a stamped addressed envelope or label (not loose stamps) if they are to be returned.

(2) Each photograph must be mounted, but not framed. Prints in slip-in mounts are not eligible. Each must bear on the back the name and address of the sender and the title of the picture. No letters or other communications must be enclosed with the prints. Every print must bear attached to its mount a coupon for the competition of the

month which will be found in each issue of the paper.

(3) Each photograph must be the work of the competitor as regards selection and arrangement of the subject, exposure and development of the negative, and printing, development or toning, and mounting of the print.

(4) The prints which are accompanied by stamped envelopes or labels will be criticised by post, and the Editor shall have the right to reproduce any of the prints, winning or otherwise. The awards will be made a fortnight after the closing date.

(5) Awards may be increased or withheld at the absolute discretion of the judge, and in all cases of dispute the decision of the Editor will be final.

(6) There is no restriction as to eligibility except as set forth in these rules, and except that the same negative must not be used more than once in the competition. That is to say, that a print from it once submitted, all further prints, however varied, are ineligible.

(7) Neither editor nor publishers of "Photography and Focus" shall be held in any way responsible for the safety of prints or for their return to the competitors.

(8) The sending of a print to the competition will be regarded as a declaration to the effect that it is eligible under these rules, and that the competitor agrees thereto.

CLOSING DATE, Saturday, August 31st.

TO COMPETITORS ABROAD.—The validity of the coupons is extended in the case of competitors at a distance, who may use coupons in the latest issues to come to hand in the country where they happen to be.

"Photography and Focus" Lantern Slide Competition.

CLASSES.

- | | |
|---|-----------------------------------|
| A. Landscape with Figures (including seascape, etc.) | D. Portraits and Figure Subjects. |
| B. Landscape without Figures (including seascape, etc.) | E. Still Life. |
| C. Architecture. | F. Scientific Subjects. |

PRIZES.—In each class, one silver plaque, one bronze plaque, one bronze medal, and four certificates are offered.

Rules.

(1) All classes are open to amateur and professional without any restrictions. All slides must measure $3\frac{1}{2}$ in. by $3\frac{1}{2}$ in., and must be properly "spotted" for showing in the lantern.

(2) One silver plaque, one bronze plaque, one bronze medal, and four certificates are offered in each class.

(3) All slides which have any award will become the property of *Photography and Focus*, and will be sent round amongst the societies and other such associations as apply for the loan of them. Any other slides may be selected by us for circulation in this manner, and will be paid for at the rate of half-a-crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards, but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, one bronze medal, and one certificate, on which all his awards will be recorded.

(5) Every slide must bear the competitor's name, its title, and its class. With the slides must be sent an envelope containing the name and the full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which each is entered, together with a stamped and addressed label (not loose stamps) if the slides are

to be returned (if unsuccessful). But in no circumstances can the editor or the publishers accept any responsibility for slides sent in for competition or for their return, nor can slides be returned which are not accompanied by the stamps as above.

(6) The last day for receiving is Wednesday, October 16th. The slides must be addressed "Slide Competition, the Editor, *Photography and Focus*, 20, Tudor Street, London, E.C., and all carriage charges prepaid.

(7) Not more than one slide from a negative can be admitted, nor may any slide compete which has before won an award.

ST. MICHAEL, CORNHILL. Mr. J. Cross Brown, writing to the "City Press," points out that, owing to "housebreaking" preparatory to rebuilding, there is a temporarily uninterrupted and very beautiful view of the tower of St. Michael's, Cornhill, to be obtained from Gracechurch Street.

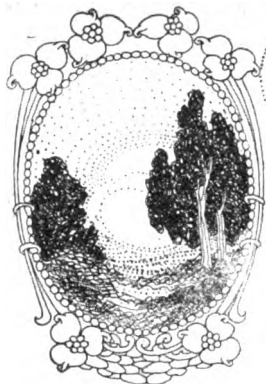
THE UNITED STEREOSCOPIC SOCIETY announces, in addition to its annual competition, a landscape competition for two cash prizes (£1 10s. and £1) presented by Mr. C. W. Burrows, and a competition for foreign members in which a bronze plaque and a certificate are offered by the vice-president, Mr. A. T. Mole. Particulars can be obtained from the honorary secretary, Mr. A. J. Snow, 39, Westbere Road, West Hampstead, London, N.W.

EASTMAN KODAK Co. of New Jersey. In addition to the usual quarterly dividends of $1\frac{1}{2}\%$ (at the rate of $6\frac{1}{2}\%$ per annum) upon the preferred, and of $2\frac{1}{2}\%$ (at the rate of 10% per annum) upon the common stock, the directors have declared an extra dividend of 10% upon the common stock.

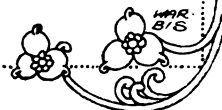
THE STEREOSCOPIC SOCIETY has a vacancy for one new member. The entrance fee is 1s. 6d., the annual subscription 2s.; and the hon. secretary, Mr. Diveri, Huntly, Scotland, will furnish full particulars in reply for a stamped envelope. During the past twenty years the Society has shared amongst its members upwards of 5,500 stereographs, besides giving to hospitals, etc., over 1,400 slides and numerous stereoscopes.

THE ENSIGN FILM Competition for August has been won by M. R. Norman Gush, 20, Alberta Street, Kennington, London, S.E.

CIRCULAR PRINTS. It is quite as easy to trim a print to a circle as to a rectangle, if the photographer furnishes himself with a suitable guide or trimming shape for the purpose, that is to say one which presses down the print close to the cut itself. This is where wineglass feet, cups, and similar make-shift guides fail. For small circles, watch glasses, which can be bought for a penny or so each, make very good guides; for larger ones the circular glasses used in cycle and other lamps or clock glasses can be used, or a metal disc may be turned up on a lathe to the size required.



Spots on Prints : Notes upon their Cause and their Prevention.



THE most frequent causes of spots on prints are similar defects on the negatives; but there are others, and it is not at all uncommon to see otherwise good prints defaced by spots which one is able to decide at once were

not to be attributed to the negative.

Looking over half a dozen prints from the same negative which were shown to me the other day, with a request that I would say which I thought the best, most of them were disfigured by a white spot of a very curious and distinctive shape, which was in a different position on the picture in each. It was, of course, quite easy to see where this originated. Some little particle of foreign matter, perhaps a tiny scrap of paper, had fallen on to the negative in the printing frame, and had not been observed until several prints had been made. This is something for which no excuse could be found; but had it only appeared in one print it might have been a venial fault.

The negative, as it lies in the frame, should always be dusted. It is not sufficient to do this before putting it into the frame, as the act of inserting it may shake down some trifle which will leave its mark. Sometimes, also, there may be something of the kind in the sensitive paper, which falls on the negative as it is being put down. All these are things that are to be watched for, if we are to have prints that are free from flaws.

A common cause of spots on developed prints is the presence of undissolved particles in the developer. Such spots usually, but not invariably, have the appearance of comets, a well defined nucleus, with a more or less hazy tail. It is not enough (at least in the case of solutions containing metal) to see that all the ingredients are dissolved; one must keep a look-out to make sure that, having once been dissolved, none of them crystallise out again. It is generally said to be a bad practice to filter a developer, since it tends to make it oxidise; but in the case of the amidol and the metal hydrokinone developers used for prints, if they are not to be kept for more than a few days, it is certainly a good plan to pass them through a funnel which contains a plug of cotton wool, and which, if the wool is properly pressed into place, will make the solution perfectly clear.

There are certain cases of spots due to causes that are also met with in negative work—fingering the surface, air bells during development, metallic particles in the water supply. It is generally easy to recognise finger marks; while air bells distinguish themselves by their exactly circular form. Metallic particles in the water make black spots, which are not different from other spots due to chemical dust. They can only be prevented, when the water supply is contaminated in this way, by filtering all the water through two or three thicknesses of flannel, or through an “anti-splash” with a pad of cotton wool in it, fitted to the tap. An occasional cause of spots is the use of a washer which is rusty inside. If there are any signs of rust, it should be thoroughly dried and painted over with Brunswick black or with bath enamel.

It should never be forgotten that there are many impurities which might fall upon the finished washed print without doing it any harm; but which would be instantly harmful to it if they reached it while it contained developer or hypo. A fully washed print may be allowed to come into contact with a surface of bare metal without harm, whereas, if the print contained hypo, the metal would be an almost certain cause of stain. For this reason, therefore, prints while their pores are full of chemicals should be kept well under the surface of the solutions, and certainly should never be exposed for any length of time to the air, and to the chances of air-borne contamination.

Alum and hypo, except in the form of the hypo-alum toning bath, must not be allowed to meet in the pores of the print, or trouble is sure to follow. It is best to avoid the use of alum as far as possible; but if it must be used, then it should be well washed out before hypo is applied, or *vice versa*.

The possibility of spots being formed during the drying of wet prints is one which is sometimes overlooked. Dust settling on the wet surface is a most prolific source of trouble. Prints should, whenever possible, be pinned up



A SUNLIT SLUM.

BY M. R. TOZER.

From the Advanced Workers' Competition just closed.

to dry, and not laid flat where dust can settle on them. They should, also, always be exposed to the air to dry, and not be shut up amongst damp paper or blotting boards. This last is very apt to give rise to mildew—a defect which is quite ruinous, as it cannot be eradicated.

Finally, the mounts used should be got from a reliable photographic dealer, and not be mere haphazard pieces of card, and the mountant also should either be one of the preparations made for the purpose, or else plain starch. Commercial preparations of "gum," and similar adhesives, may contain injurious chemicals, or may ultimately change into something harmful to the print, and should therefore be avoided.

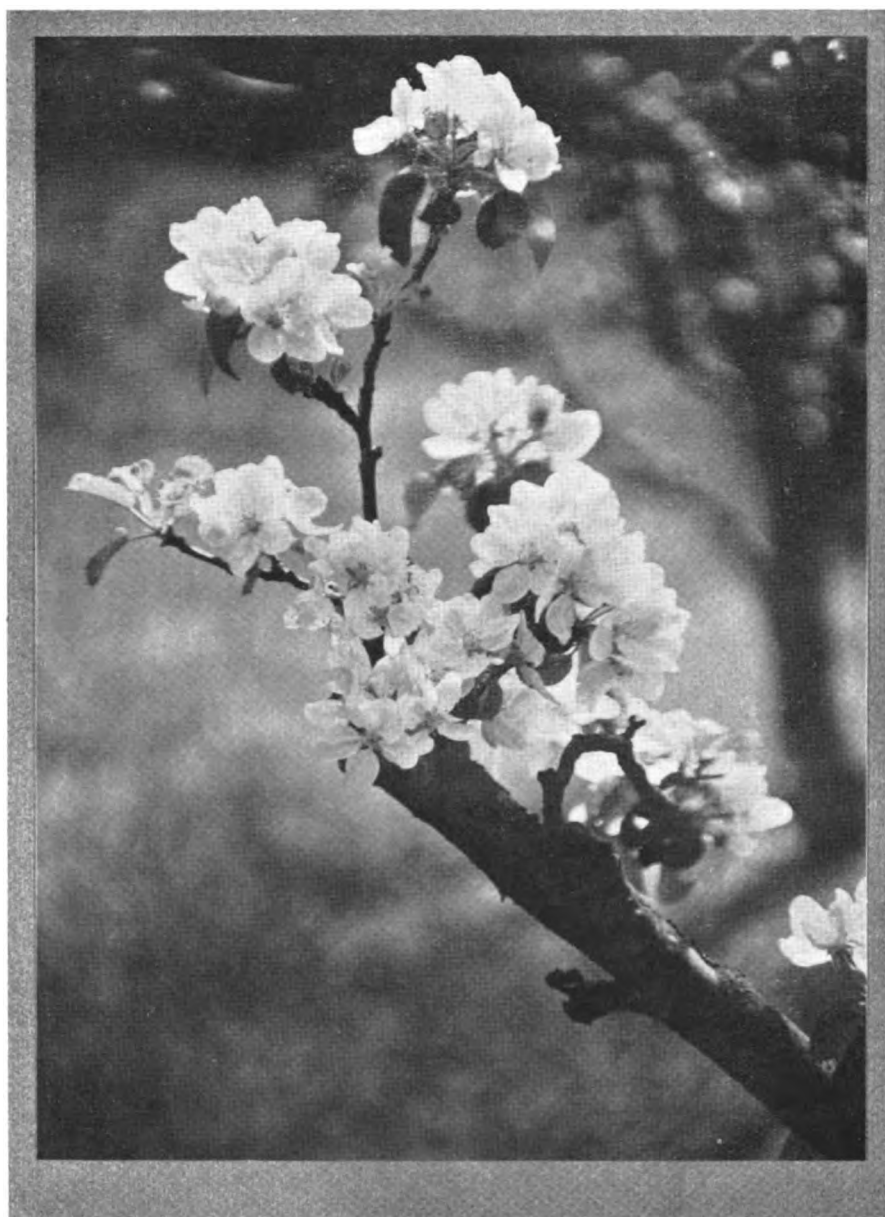
A review of this kind of the possible causes of spots may seem to present a formidable list; but when analysed, it will be found to come down to this, that cleanliness, neatness, method, and commonsense will put most of them out of reach; while of the others, to be forewarned is to be forearmed. Should they manifest themselves, the writer hopes that what has been here noted will be sufficient to enable the reader to track them to their source, and to remove it.—F. VERNON ROBB.

Cutting Masks.

THE worst of bought masks is that they are never the exact size one wants to suit the picture. Some photographers are content to put up with the nearest they can get, others build up a mask on the negative with lantern-slide binding strips. It is comparatively seldom that one hears of an amateur cutting masks himself. The reason for this is to be found, I fancy, in cutting the corners, as these must be exact, any excess of either cut appearing as a black mark on the white margin of the print.

The black paper in which some plates and papers are packed makes an excellent masking material, as it is perfectly free from pinholes, quite opaque, and not too thick. With such paper the cutting of a mask is quite a simple operation.

The size of the opening required is first accurately marked off on the black paper with a sharply pointed lead pencil. The lead will show as a shiny mark on the surface. The four straight lines marking the boundaries of the opening should be ruled well beyond



IN AN ORCHARD.

BY MRS. C. K. NORMAN.

From the Advanced Workers' Competition just closed.

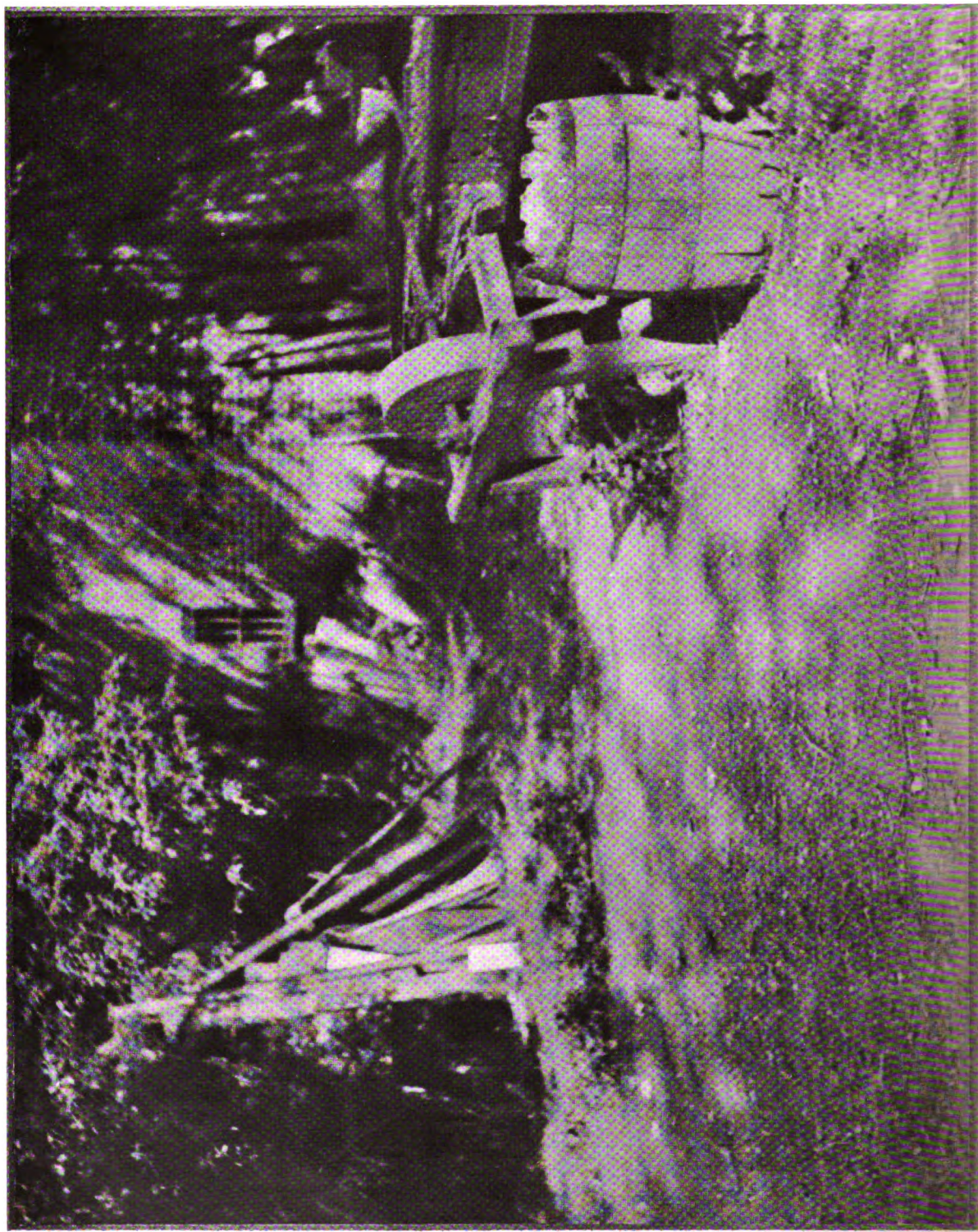
the corners at which they meet, so that their position can be seen when cutting, when the line will be partly covered by the straight edge.

The opening is cut with the point of a very sharp knife, using a steel rule or other metal guide as a straight edge, and cutting upon an old negative, film side upwards, to prevent the paper from slipping about. The knife point should be rubbed on a hone after every two or three cuts, and it should be sharp enough to cut clean through the paper with a very slight pressure.

There are two ways of dealing with the corners. One is to cut all four sides to within a sixteenth of an inch

of the corners, and then putting the mask on a smooth piece of card, to carry each cut up to the angle exactly, by putting the point of the knife on it, and giving one sharp pressure downwards. The centre should then drop out of itself.

The other method, which is not so neat but is quite as effective, is to carry each cut a sixteenth beyond the corner, so as to make quite sure that the angle itself will be clean cut; and then to stick a little piece of lantern slide binder diagonally across at each corner, so as to block up the cuts where they extend beyond the angles.



A COUNTRY CARPENTER'S YARD.

Awarded the Bronze Medal in the Advanced Workers' Competition just closed.

BY GEORGE TOZER.

Imperial Notes



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LONDON, AUGUST 27TH, 1912.

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Editorial.

95% done well and the remaining 5% all wrong!

Who has not read of the unfortunate ocean greyhound which successfully weathers dire storms and the dangers of the bergs by night, only to run aground in the Channel when nearly arrived at the home port?

The papers tell us, too, such stories as that of the American express train, which raced over a journey of near upon a thousand miles, safely running, keeping time to the minute. And then, in the maze of terminal lines and junctions near its journey's end—*crash! rippp! bump! bump! crash!*—and the great express had jumped the switches within sight of its journey's end.

And all too often we read of the iron-nerved aviator, who breaks record after record under unpropitious conditions, who safely soars, with heroic courage, in the teeth of terrific winds, and then smashes his machine to smithereens when attempting an easy landing.

A miss is as bad as a mile. 5% wrong spoils 95% right.

Photographers, too, frequently escape their Scylla only to run aground on their Charybdis.

Subject right, composition, stop, exposure, development, fixing—all done rightly, *but the wrong plate used*, and the result is only a "95% good" negative. The use of a *perfectly manufactured* plate would have produced a "100%" negative.

To get the most uniformly and continuously good results, use only *Imperial Plates*. Imperial Plates yield "100%" negatives. There are many reasons for the proved and accepted superiority of Imperial Plates—one is that they are *deliberately*, and by actual test, made *better* than any other plates procurable to-day.

That is one reason, too, for the enormous and world-wide popularity of Imperial Plates. For twenty-one years it has been the same.

In all-round Summer Holiday work you get the highest success if you use Imperial Special Rapids or Special Sensitives. For pictorial work, in which you want perfect colour correction without the aid of a screen or light filter, use the famous "Non-Filter" (Imperial "N.F." Plates). And beware of imitations. The first of their kind, the "N.F." Plates are also the best. No other plate has yet equalled the N.F. ("Non-Filter") Plate for absolute colour correction without a screen.

THE IMPERIAL DRY PLATE CO., LTD.,
CRICKLEWOOD, LONDON, N.W.



A Typical Seaside Study—"The Crab," by T. Bletcher (Imperialist).

"Baby-Catching" at the Seaside.

A NEW USE FOR 'IMPERIAL NOTES'!

An article by Mr. Tickner Edwardes, in our interesting contemporary, "Photographic Scraps," on the photography of the "Water Babies" at the seaside, contains the following:

"To pr... about a crowded seashore on a fine hot morning in August, getting wedged in between bathing-machines, inextricably mixed up with nursery-maids, and ingratiating himself into family parties with photographic intent, is work from which the average man instinctively shrinks. But the best pictures of water babies at play are not to be secured under any other conditions. It will not suffice to hover outside the charmed regions, merely picking up adventitious fragments; one must plunge boldly in and stick at nothing."

The difficulty indicated must have been realised by many amateur photographers in search of studies of the children at play around the coast. A novel way out of this difficulty is suggested in a communication kindly sent to us by a reader on the South Coast, who flatters our Summer Number by calling it "The Key to the Children's Goodwill." We give a portion of this letter below, as it presents a new point of view:

"The prettiest and most graceful models at the disposal of the average amateur photographer are undoubtedly those happy youngsters who play upon the sands from morn till eve at the seaside. Yet it is more difficult to obtain the right kind of pictures than would seem. Not far away from the merry groups of refined and beautiful youngsters at play are the watchful 'grown-ups' or

nurses, and it is a matter of some delicacy to disturb such family parties."

"I have found that your Summer Number is the 'Open Sesame' to the charmed circles of the beach. The exhibition of the wonderful children studies contained in 'Imperial Notes,' coupled with a courteous explanation that the photographer desires to secure similarly artistic and refined photographs of the little ones at play, procures enthusiastic assent even from non-photographic parents. The reason for this is probably a recognition of the real beauty of the beach scenes, and a wish to have their own children pictured with such charming effect. In this way the photographs throughout your Holiday Number are a real 'Open Sesame.' Another good plan, when working amongst the children, is to show them the pictures, in the Summer Number, of seaside youngsters like themselves. They seem then to look upon 'being photographed' as a game, and understand exactly what is required; some very pleasing snap-shots are the result. The discovery of a 'Fairy Story' on your 'Children's Page' this afternoon, by one curly-haired young model, resulted in the loss of my 'Key to the Children's Goodwill,' and I should like another copy as soon as you can send me one. The dealers here are quite out of them."

Our special Summer Number (8 pages, illus.) is free to all P. and F. readers, and copies may be obtained at nearly all dealers.

From "Piffle," by "The Walrus."

Another find I made yesterday was a copy of "Imperial Notes," with a typical set of prints and descriptions. Some of the prints are rippers undeniably

Readers who wish to see the dozen "best holiday" photographs—"rippers undeniably"—showing various "Imperialist" families at play (not to mention the "holiday cat" which so delighted the witty "Walrus") may secure a copy of our Summer Number at their dealers. Better obtain your copy to-day—there is an immense demand.

Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XXIII.—Self-toning papers: Printing, fixing, and washing.

THE Lesson last week dealt with the subject of printing on self-toning paper, with the differences in different makes of that popular product, and with the most suitable negatives for use with it. This week I propose to take up the subject where we left it, and

to describe in detail the steps that have to be taken in order to produce the finished print.

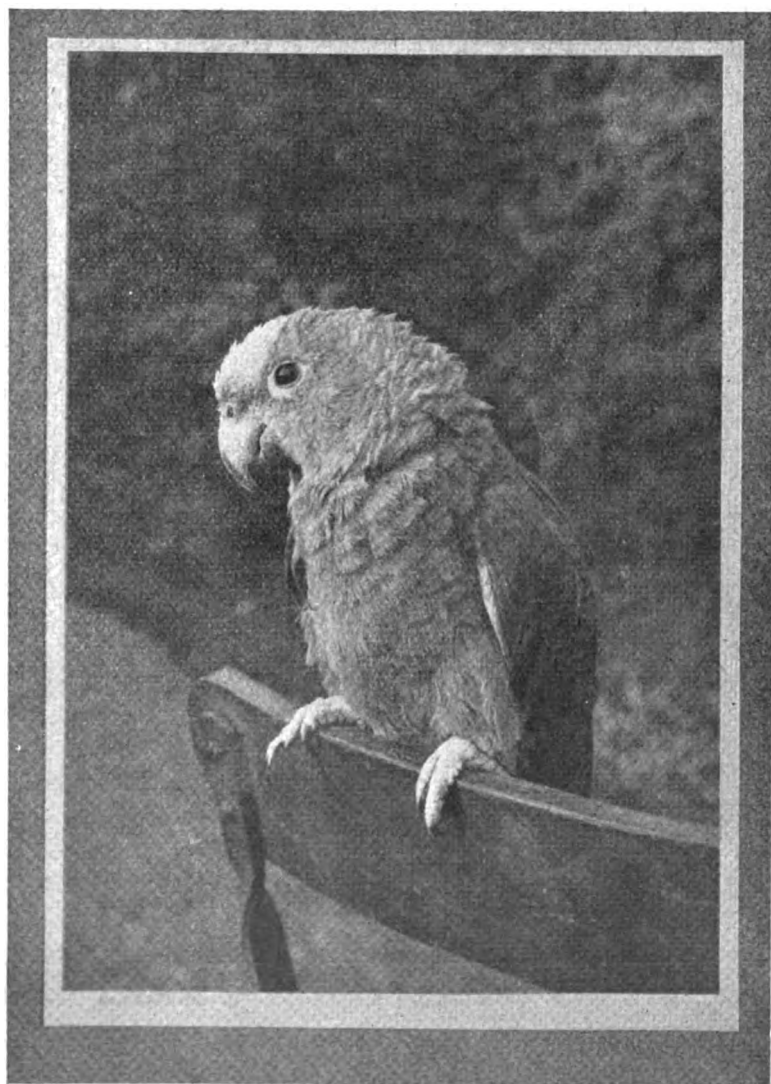
The progress of the printing is watched by opening half of the back of the printing frame at a time, and pulling back the print and glancing at it. In the ordinary way this is done quickly and safely wherever the printing happens to be in hand; but the beginner will do well to take the frame indoors, or at least into some place where the light is subdued, so that he can look at the print deliberately, without fear of degrading the high lights by undue exposure to light.

Paper Shifting in the Frame.

In opening the printing frame, it should be held in the left hand, by the glass and back, so as to press the negative and the back of the frame together, to reduce the risk of the print moving on the negative. If it were to do this, the image would be doubled and the print spoiled. For the same reason it is well to make quite sure, before putting out the negative to print, that the springs of the frame press the back firmly down upon it. If they do not, they may be bent back so as to increase their permanent curvature.

It is a mistake to look at the progress of the printing too frequently. Nothing is gained by opening the frame at the earlier stages. If the negatives are not too dense and free from fog, it will be possible at first to form a very fair idea of the rate at which printing is going on, by noting the darkening of the paper as seen from the front through the negative. It is only in its later stages that the back need be opened.

As the prints are finished they are taken out of the frame and put into some light-tight place until all are done and the fixing can be put in hand. It is usual, in the case of p.o.p., to finish off all the day's printing together, not doing each print by itself, as the amateur generally does with gaslight paper. The prints must not be shut up in a book, where their sen-



PRETTY POLLY.

BY R. KINGSFORD.

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sitive surfaces will come in contact with printer's ink, or we shall find that the printing will affect the coating on the paper, so that the print can be read in the finished photograph. They can be left loose, or face to face, in a box or drawer.

The treatment of different makes of self-toning papers differs somewhat. One maker may advocate the use of a bath of a solution of common salt before fixing, another one of bicarbonate of soda, a third advocates putting the prints straight into the hypo. The hypo solutions recommended are of very various strengths, and very often one is given the choice of strength according to the tone that is wanted. In all these matters the photographer must follow the course recommended by the maker of the paper he is using, if he wants to succeed with it. There is little that we need add on this head, except that it is no use to select the treatment prescribed for purple tones unless the negative was a vigorous one and has been printed deeply.

The Stock Solution of Hypo.

If much printing on self-toning paper is going to be done, it is best to keep a stock solution of hypo for the purpose. This should have a strength of eight ounces to the pint, as this is the strongest solution ever required for the purpose; when a bath of a less strength than this is wanted the stock solution may be diluted accordingly.

Thus to make up four ounces of fixing solution, from a stock hypo solution of eight ounces to the pint we take of the stock solution half an ounce for a bath of one ounce to the pint, one ounce for a bath of two ounces to the pint, one and a half ounces for a bath of three ounces to the pint, and so on, diluting each to make four ounces in all. Boiling water should be used to dissolve the hypo, and the solution should be filtered into the stock bottle through two or three folds of linen or through a little cotton wool pushed into a funnel, to get rid of any solid impurities. It should not be used the day it is dissolved, as it is important that the solution shall have come to the temperature of the room, and when first dissolved it is sure to be either too cold or too hot. The acid fixing baths which are often recommended for use with bromide and gas-light papers are not suitable for self-toning, or, indeed, for any form of p.o.p.

The prints are placed one by one into the fixing solution. The easiest way of doing this, if they are put in dry, is to hold the print face upwards in one hand by its two opposite edges, so that it is bent into a convex form downwards. This is then pushed below the surface of the solution, and the hand is lowered until the print is completely immersed and flat. The surface of the print should not be touched with the fingers or it may become permanently marked. One print should be given time to become quite limp and wet all through, before a second is immersed on the top of it.

A Cause of Yellowed High Lights.

A number of prints, a dozen or more, can be treated at once in this way, but it is most important to keep them moving all the time, not merely by rocking the dish, which in such a case is of very little use, but by taking the bottom print of the pile and placing it on the top, pushing the whole lot well under the

liquid, then sliding the next one from the bottom, putting it on the top, and so on. If the prints are not kept moving all the time, and are instead allowed to lie in a pile one on top of another, there is a great chance of the whites being yellowed, the half-tones eaten away and discoloured, and the whole print being spoiled.

As each print is seen to have been toned far enough it may be taken out of the hypo, rinsed for a few seconds in water, and then placed in a dish of water to await the others.

There is not very much change of colour in most self-toning papers during drying, so that it is easy to judge when the colour that is wanted has been reached. The paper practically loses its sensitiveness as soon as it is placed in the hypo, so that the operation can be carried out in full daylight, which makes it much easier to note the changes that are taking place in the tone of the prints.

It may be as well to point out here that all toning or other processes in which the tone of silver prints has to be judged should be carried out in daylight, as it is difficult, if not actually impossible, to judge of the true colour by artificial light; and so when the finished prints are seen by daylight, if they were toned by gaslight, they may not be at all the colour that was wanted.

As I have already mentioned, the time the prints are left in the fixing bath varies with the make of paper and with the colour that is wanted. The actual fixing of the print, that is to say the dissolving out of the unused silver salt so that the paper will no longer darken upon exposure to light, takes place comparatively quickly. It is probable that in most cases of self-toning paper the prints are fully fixed within a couple of minutes from the time that they are put into the hypo solution; this is, of course, long before the toning is complete, in fact the toning may hardly have perceptibly begun by the time the print is fixed, so that there need be no fear that the print will be taken out before it is fully fixed, since the toning action will usually take from ten minutes to half an hour to complete.

Cutting a Print in Half.

There is one thing which I would strongly urge the beginner to do, as it will most certainly save him in the end from wasting a good many pieces of paper. That is to cut his first few prints in half, fixing one half and keeping the other in the dark until it can be compared with the piece that has been finished off. In cutting prints for this purpose, the division should be made so that the two halves contain very similar parts of the subject, to facilitate comparison. In this way, when the photographer gets the finished half of a print of exactly the depth and tone which he wants, instead of having to rely upon his recollection as to the depth to which he printed it, in order to be able to repeat his success; he has got half a print, unfixed, which will show him precisely how far to carry the printing of the next. The two corresponding halves should be marked on the back in pencil, if there is any chance of confusing them with others.

After the fixing and toning are complete, it only remains to wash and dry the prints. With this subject, as well as with that of the permanence of the prints, I hope to deal next week. R.C.B.

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A FURTHER batch of useful hints and suggestions from readers will be found below. We take this opportunity of acknowledging the receipt of many other notes for publication under this heading, which we shall use as opportunity offers, and of inviting others who know of any to send them to us for the benefit of their fellow workers. There is no need for diffidence on the ground that the sender is not used to putting his ideas into writing. So long as we get the material to go upon we are always glad to put it into shape for publication.

Dark Room Lights.

There are a number of formulæ for dye solutions for staining gelatine films on glass so as to make suitable screens for the illumination of the dark room; but the amateur photographer who makes up his mind to try one of these will probably find, as I did, that the most troublesome part is not the preparation of the stain, but the coating of the glass with gelatine. Instead of attempting to do this, it will be found not only much easier, but also more efficient afterwards, if the dyed screen is made of stained paper enclosed between glass. Any thin white paper may be used. Blotting paper takes the stain very readily, but is very difficult to handle when wet without tearing it. I find the penny sheets

of drawing paper sold by most stationers answer very well. Several may be dyed at a time, and put away for use as required. If the first dyeing does not give a deep enough colour the operation may be repeated. When the colour is of the right depth and the paper is thoroughly dry a piece of a wax candle is melted and rubbed over it. The paper is held in front of the fire for the wax to melt and be absorbed all over, and the paper is then placed between blotters and ironed. In this way the excess of wax can be removed, and the paper is left with its colour intensified, and in a very translucent condition. The wax must not be applied until there is no doubt that a further dyeing will be unnecessary. The formulæ for dye solutions are very varied. For ultra-rapid ordinary and orthochromatic plates I find methyl violet dissolved in half a pint of water may be used to dye some of the sheets, and forty grains of tartrazine in half a pint of water for some more. The paper is merely allowed to absorb all it will, and is then pinned up to drain and dry. One sheet of each is then taken, and after waxing the two are laid together, ironed, and then sandwiched for protection between two sheets of glass.—THOS. MOTTRAM.

Washing Negatives.

A method of washing a number of quarter-plate negatives very efficiently, and with almost no trouble at all, is one which I have recently tried and found very satisfactory. As I have not seen it described in print, I send it for the benefit of "Odds and Ends." The washer is made out of a board, which, in my own case, is 4ft. 4in. long by 6in. wide by 1½in. thick, but the size may be varied within very wide limits to suit individual requirements. It is furnished with an edge of quarter inch wood so as to make it a long shallow dish, the depth inside being one inch. The edging was screwed on, both the surfaces before screwing being brushed over with Brunswick Black to make a water-tight job. The board is supported in the domestic bath, one end resting on the end of the bath and the other being hung from the tap. The tap end is raised about a quarter of an inch above the other end, and at the lower end there are two or three small holes just above the bottom. In this way a gentle current of water passes all the time from one end of the long tray to the other. The supply should be so regulated that the small holes do not carry it all off, but that the tray is kept full to overflowing. Thus every plate lying on the bottom has the current passing over it, while the holes prevent the accumulation of hypo laden water at the bottom. For film negatives it is very convenient. Each film is put on a dark room pin by one corner and the pin is stuck into the board. By drawing the film a little way up the pin the current of water flows on both sides and thus washes both the back and the front of the film. I have not tried it, but untrimmed prints could be washed in the same way, with the absolute certainty that they did not lie on top of one another, but were exposed all the time to the action of the washing water. My own tray just holds sixteen quarter plates or thirteen 5 × 4.—E. BARRY (Melbourne, Victoria).

Timing in Darkness.

It may not have occurred to many photographers who are also addicted to music that, if they are the possessors of a metronome working by clockwork that they have in it a very useful accessory for the dark room. With the indicator set at 60, it gives a good audible beat once a second. It is most useful, I find, for timing the appearance of the image in factorial development, or, if one is developing in an open dish by time, one can count with it the total number of seconds required and work in absolute darkness.—T. MAYNARD PARKER.

Testing Right Angles.

If one desires true trigonometrical exactitude for any length of line, it is only necessary to remember the cardinal formulæ of 3, 4, and 5, for the ratio of the three sides of a right-angled triangle, by utilising which the operator can cut out a print or mount the size of the side of a house, if desired, and be sure of an angle with considerably less than twenty seconds of error. But why juggle with such principles of resourcefulness when one can "ride all the way" for twopence, by purchasing a couple of right-angle triangles (45 or 60 degree hypotenuse) for the sum of one penny each at any stationer's shop.—JOSEPH RALPH.

A Use for Grease-proof Paper.

The other day a chemist friend of mine broke his focussing screen, and I quite expected to hear a whole quarter of an hour of grumbling. However, he merely cleaned off an old negative and pasted on it a piece of grease-proof paper, such as is used for wrapping butter, etc. Since then I have tried it myself, and find it an excellent substitute, especially as the picture cannot be very well seen until it is in focus.—ERNEST BOOTES.

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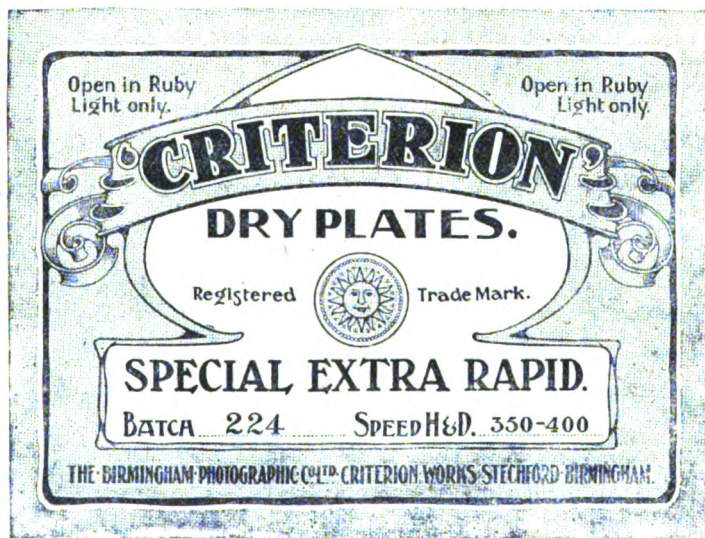
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"The time has come, the Walrus said, to talk of many things."

JUST as a sponge plunged into water will absorb it willy-nilly up to its full capacity so am I reluctantly compelled to acquire photographic knowledge by reason of having to read much photographic literature. So much of this knowledge is utterly wrong and misleading that it is fortunate for me that I do not long retain it. If I allowed what I read to influence me in the slightest I should be uncertain which side of a plate to expose, and could not reliably differentiate a printing frame and a lens cap.

* * *

Yet, as readers are well aware, I do occasionally come across articles of real value to photographers, and in such cases it has invariably been my generous practice first to grasp thoroughly the information given, and secondly to pass it on to others in an improved and refined form. There may be some who do not appreciate my careful modifications, but if so I cordially invite them to go and boil themselves.

* * *

My latest achievement has been to master a most learned and complete lecture dealing with some of the difficulties met with in architectural photography, and there are certain points on which I should like to offer a few remarks. If I have already dealt with this subject I don't care, and if I have not I don't care again.

* * *

It is a curious thing that when a photographic novice decides to bring his feeble intellect to bear on the treatment of architecture he is satisfied with nothing less than a full-blown cathedral for his first puerile experiments. This is a mistake. He should commence with less ambitious specimens of architectural art. I do not suggest his own house, because the vast majority of domestic dwellings do not properly come in the category of architecture at all. They are merely the embodiments of builders' nightmares. They are brick and mortar insults. But I do suggest that he should turn his attention to more humble examples of true architectural art—the rabbit hutch, the fowl run, the dog kennel, the dustbin, the cycle shed and the post office pillarbox. These are undeservedly neglected by architectural photographers, yet I venture to say that he who could make pictorial renderings of any one of them might tackle with confidence the comparatively simple subject of the north choir aisle at Ely. I am afraid that my argument has turned head over heels, and that I have succeeded in showing that the simple subjects on which I recommend the photographer to commence are really more difficult than the easy ones which I advise him to avoid on account of their difficulty. You must straighten it out for yourselves. I can't. What I have said I have said.

* * *

Everyone will agree with the lecturer's pathetic reference to the fiendish habit of a tripod of slipping on a smooth floor. This detestable trick has been provocative of immense volumes of bad language of the very worst kind. Without any assistance I can recommend many remedies. Do not use a tripod at all; then it cannot spread eagle during the exposure. Substitute a truncated pyramid of solid timber. Keep off smooth floors; they won't mind. Or modify the smoothness of the surface; a dynamite cartridge will effectively take the polish off. Bore holes in the floor to receive the tripod spikes. Build up against each foot of the tripod a low but substantial wall of solid masonry. These and a thousand other things suggest themselves. I object to the remedy of putting corks on the spikes. You cannot con-

scientiously swagger about a nave with apparatus bristling with champagne corks and beer bungs. You must show some consideration.

* * *

A good deal of the lecturer's advice had reference to windows. These are the bane and terror of the architectural worker. The lecturer himself adopts more drastic remedies than any I should dare to advise. It is a mere nothing for him to set to work and paste over with tissue paper every window in a great cathedral to diffuse the light. I suppose he unpastes them when he has finished. Another plan of his is to carry with him several hundred square feet of black material with which he drapes the windows. I take it that he is a man of abnormal muscular development, and has friends in the rag trade. I also opine that he carries several ladders with him, and I love to picture him shinning like a lamplighter up a two hundred rung ladder to get his black cloth over the clerestory windows. It must not be supposed that this gentleman's photographs are windowless. When he has finished his exposure on the darkened interior he caps the lens, takes down his few hundred feet of black material, and ingeniously introduces all the windows with a short supplementary exposure. He knows something.

* * *

Another frequent difficulty is met with when the spiteful architect has so arranged his walls that it is impossible to place the camera far back enough to include the subject. Naturally the best solution is to remove sufficient wall to take the photograph from outside. This done, the gap should be left, out of consideration for future photographers. There may be objections on the part of the owners of the building. Any such complaints are best met by the silent scorn they merit. Surely photographers have some rights even in a free country.

* * *

One remark of the lecturer puzzles me. He uses a lens shade which looks as though it would be liable to flap about in a wind. He explained that this was not so, as he uses a Thornton-Pickard shutter (adv.) which acts as a wind shield. I have tried, and tried hard, to figure out the position of a shutter which keeps the wind off a lens hood. If it does do so I should think a little further improvement in it would also adapt it for preventing the slipping of the tripod legs; for shutting out the light from obtrusive windows until such light was wanted; and for rendering walls transparent so that interior views could be taken from the outside. Such a shutter would then solve all the awkward architectural problems and would make my careful advice unnecessary.

THE WALRUS.

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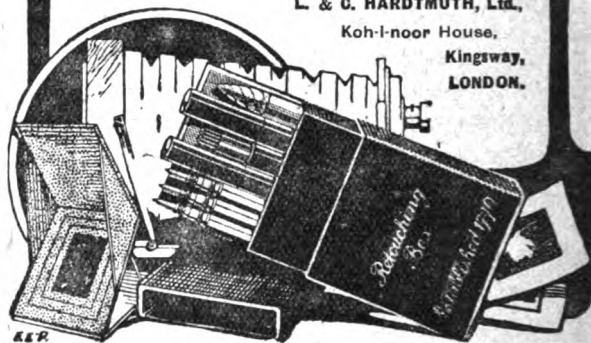
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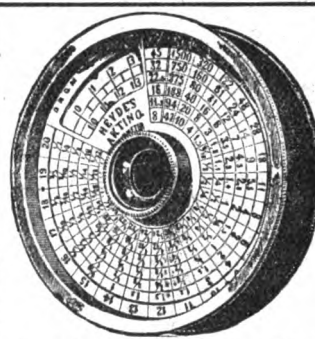
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- (a) $4\frac{1}{2}$ in., which has a full aperture of F/6.
 (b) $7\frac{1}{2}$ in., " " F/9.
 (c) $9\frac{1}{2}$ in., " " F/12.

The NEOSTIGMAR is made in four forms:

Series II.	Aperture F/6	Angle 70°	3-focus.
" II N.	Aperture F/6	Angle 70°	1-focus only.
" III.	Aperture F/7.7	Angle 60°	3-focus.
" III N.	Aperture F/7.7	Angle 60°	1-focus only.

The last series, for those who do not require a convertible lens, is so inexpensive that it costs less than many Rectilinear lenses, and has the same aperture, thus placing the latter form of lens entirely in the background. The other series are but slightly more costly. The Neostigmat now enables the photographer to always choose an Anastigmat lens.

The quality of the Neostigmat, as of the Isostigmat, is absolutely first-rate, and cannot be excelled by lenses even of the most expensive Anastigmat type.

To those who still hold that air spaces in a lens give rise to flare, it is of interest to note that the Series II. and III. Neostigmat has only one lens behind the diaphragm, and thus there is not the slightest chance of this defect existing.

Flare is a defect that only shows when small stops are employed, and then only when a number of air surfaces are behind the diaphragm. It does not exist in well-made lenses, otherwise the modern separated Anastigmat would not have so largely superseded the older type of thick cemented combinations, but as a good deal has been said recently on the subject it is as well to notice that the Neostigmat has as little chance of this defect as the old Rapid Rectilinear,

SERIES II. NEOSTIGMAR LENS.

3 foci Apertures, F/6, F/9, F/12. Angle 70°

No.	Focus.	Focus with Back Lens Removed.	Focus with Third Lens Removed.	Plate Covered at Full Aperture.	Plate Covered at Moderate Stop.	Price in Mount with Iris Diaphragm.
	Inches.	Inches.	Inches.	Inches.	Inches.	£ s. d.
3	$4\frac{1}{2}$	$9\frac{1}{2}$	$7\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$	5×4	2 10 0
4	6	$11\frac{1}{2}$	9	5×4	7×5	2 15 0
4a	$6\frac{1}{2}$	13	$10\frac{1}{2}$	$5\frac{1}{2} \times 3\frac{1}{2}$	8×5	3 2 6
5	$7\frac{1}{2}$	14	$11\frac{1}{2}$	$6\frac{1}{2} \times 4\frac{1}{2}$	9×7	3 7 6
6	$8\frac{1}{2}$	16	13	7×5	10×8	3 15 0

SERIES III.

3 foci Apertures, F/7.7, F/11.3, F/15. Angle 65°

No.	Focus.	Focus with Back Lens Removed.	Focus with Third Lens Removed.	Plate Covered at Full Aperture.	Plate Covered at Moderate Stop.	Price in Mount with Iris Diaphragm.
	Inches.	Inches.	Inches.	Inches.	Inches.	£ s. d.
3	$4\frac{1}{2}$	$9\frac{1}{2}$	$7\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$	5×4	1 17 6
4	6	$11\frac{1}{2}$	9	5×4	$6\frac{1}{2} \times 4\frac{1}{2}$	2 2 6
4a	$6\frac{1}{2}$	13	$10\frac{1}{2}$	$5\frac{1}{2} \times 3\frac{1}{2}$	8×5	2 17 6
5	$7\frac{1}{2}$	14	$11\frac{1}{2}$	$6\frac{1}{2} \times 4\frac{1}{2}$	9×7	3 15 0
6	$8\frac{1}{2}$	16	13	7×5	10×8	3 15 0

SERIES II N.

Angle 70° One focus, F/6.

No.	Focus.	Plate Covered at Full Aperture.	Plate Covered at Moderate Stop.	PRICE.
	Inches.	Inches.	Inches.	£ s. d.
3	$4\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$	5×4	2 0 0
4	6	5×4	7×5	2 5 0
4a	$6\frac{1}{2}$	$5\frac{1}{2} \times 3\frac{1}{2}$	8×5	2 14 0
5	$7\frac{1}{2}$	$6\frac{1}{2} \times 4\frac{1}{2}$	9×7	2 17 6
6	$8\frac{1}{2}$	7×5	10×8	3 5 0

SERIES III N.

Angle 65°. One focus. F/7.7.

No.	Focus.	Plate Covered at Full Aperture.	Plate Covered at Moderate Stop.	PRICE.
	Inches.	Inches.	Inches.	£ s. d.
3	$4\frac{1}{2}$	$4\frac{1}{2} \times 3\frac{1}{2}$	5×4	1 10 0
4	6	5×4	$6\frac{1}{2} \times 4\frac{1}{2}$	1 15 0
4a	$6\frac{1}{2}$	$5\frac{1}{2} \times 3\frac{1}{2}$	7×5	1 17 6
5	$7\frac{1}{2}$	$6\frac{1}{2} \times 4\frac{1}{2}$	8×5	2 5 0
6	$8\frac{1}{2}$	7×5	10×8	3 2 6

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- Ditto, ditto, Ensign anastigmat lens 1/5.8;** cost £3 10s. 22 5 6
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- 5) x 4 **Goerz Folding Reflex, Goerz Color lens 1/4.8, 6 slides, and case, latest pattern;** cost £27 17s. 219 10 0
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- 4) x 3 1/2" **Ross Focal Plane, Homocentric lens 1/6.3, 6 double roller slides, and case;** cost £14 0s. 6d. 28 10 0
- 4) x 107 mm. **Stereo, Blacknoe, Hermagis Anastigmat lenses 1/6.8, changing box, 6 slides, case;** cost £22 212 0 0
- 5) x 3 1/2" **Voigtlander Alpine, Collinear lens in Compound shutter, 6 slides, leather case, and purse;** cost £18 10s. 213 10 0
- 4) x 3 1/2" **Rail Focal Plane, Beck's Isostigmat lens 1/5.8, 2 slides, Houghton's envelope adapter;** cost £8 10s. 24 5 0
- 4) x 3 1/2" **Miral Reflex, reversing back, Ross Homocentric lens 1/6.3, 3 double slides;** cost £10 10s. 25 10 0
- 3) x 2 1/2" **Dalrymple Reflex, Zeiss Tessar lens 1/4.5, 3 book slides, changing box, extra film sheaths or ditto film-pack adapter, iso. screen, focussing magnifier, and case;** cost £23 10s. 216 10 0
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CAMERAS AND LENSES.

ONE No. 4 Kodak Panoram Camera, perfect condition; £11/5.—Miss Beausire, Weathersfield, Newnham, Birkenhead. [119]

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Miscellaneous Advertisements.

WHOLE-PLATE Camera, 3 slides, tripod, enlarging lantern by Watson.—Oak Bank Villa, Moston Lane, Manchester. [1204]

PULLIGNY'S and Puyo's Anachromatic Landscape lens, 7x5 size.—Price and particulars to Sim, photographer, Stewarton. [1205]

KODAK Half-plate Incandescent Enlarger, Jaynay easel, dishes, good condition; offers.—Watson, Ing ham, 23, Houghton Place, Bradford. [1207]

EUXITE, 3 1/2 x 2 1/2, Zeiss Tessar, compound, 12 slides, as new; 28; exchange Vest Pocket Kodak and cash.—Box L7,575, Photography and Focus Offices, 20, Tudor St. E.C. [1212]

HALF-PLATE Camera, Thornton-Pickard shutter, B.R. lens, tripod, 3 D.D. slides, case, dishes, measure and rod, funnel, printing frames, splendid condition; 30/- the lot.—B. Tampion, 40, Crescent Rd., Hemel Hempstead, Herts. [1231]

UNIQUE Opportunity.—Half-plate Sanderson camera, fitted Beck convertible anastigmat, in Unicum shutter, 6 book form slides, 2 lens panels, leather case, f.1 set, perfect condition; real bargain, 25.—C/O Newman and Guardia, 17, Bathbone Place, Oxford St., W. [1214]

ENSGINETTE, No. 1, in case, Ensign anastigmat lens, 1/5.8; 38/-.—H. Grimshaw, 18, Adelaide Av., Belfast. [1215]

HALF-PLATE Camera for sale, with anastigmat lens bag, 1/7.7, by Kengott; £2.—Lees, Market Place, Red ditch. [1211]

BARGAIN.—Half-plate camera, complete with 2 good backgrounds, enlarging camera, and all accessories; cost £20, take £5.—F. Dee, Gt. Somerford, Chippenham. [1221]

QUARTER-PLATE Watson Vril, focal plane shutter, Homostigmat lens; bargain, 24/4.—246, St Paul's Rd., Highbury. [1222]

ISOSTIGMAT Anastigmat, 9 1/2 in., 17.7, in Celveres shutter, perfect, new condition; cost £5/15, sel £3/2/6.—Vohes, Horsell, Woking. [1223]

HALF-PLATE Triple Extension Camera, Buech lens, T.P. shutter, 2 dark slides, etand, lamp, 2 dishes; price £3.—Thomas, 155, Ilford Lane, Ilford. [1224]

HALF-PLATE Lixare's Challenge Camera, double extension, turntable, B.R. lens, 3 double dark slides; price £2/10.—Houlson, 20, Bedford Gardens, Ilford. [1225]

GUINEA Stand Camera, Akla outfit, all accessories; meter, books; 27/6; offer.—Harding, Green St., High Wycombe. [1226]

QUARTER-PLATE Watson's Argus (square) Reflex, 3 double book form slides, and leather case, excellent condition; £5/10.—Reid-Ross, H.M. Sasine Office, Edinburgh. [1226]

NATIONAL Half-plate Camera, 1/5.8, Isostigmat lens, Houghton slide, 12 envelopes, case, tripod, focussing cloth, in first-class order, price £4/17/6; also first-class half-plate camera, usual movements, fine B.R. lens, Optimum, by Perkins, 3 double backs, good case, tripod, cost £8/10, complete, accept £3; owners giving up; both on approval; references.—Clark, 11, The Park, Eccles, [1233]

QUARTER-PLATE 2 1/2" Kilito (new), in case, telescopic tripod, in case, dishes, frames, paper, tanks, other accessories; 33/- bargain.—Walden, 40, Mallow Av., Norbury. [1237]

T.P. Half-plate Imperial, Cooke 1/5.6 lens, 3 bookform half-plate, iso. screen, etand, also Ellipsoid enlarger, half-plate, all perfect; £6/5.—Smith, Grove Rd., Dunstable, Beds. [1238]

QUARTER-PLATE Folding Focal Plane, rapid apant lens, Houghton envelope adapter, in leather holder, 25/-; also quarter-plate pocket Ray, with roll film holder, 25/-; both in very good condition.—Parker, 35, Temple St., Birmingham. [1239]

3 1/2 x 2 1/2 Watson's Focal Plane Reflex, 5in. Ross Homocentric, 1/6.3, rising front, compact and handy, perfect condition, complete with 6 sheaths and focussing screen; £5/10.—Chaudrey, 33, Fairholme Rd., West Kensington, W. [1282]

QUARTER-PLATE Roll Film-plate 1912 Model, rack focussing, Aldis lens, bag; cost £3/18, new last month; sacrifice £2/14, unsoiled.—Woods, 64, St. Paul's Rd., Bow. [1280]

REFLEX, 1912 Ensign, 3 1/2 x 2 1/2, 2-foci, anastigmat lens, 1/5.5, 3 double slides, new condition, accept £6/10; Holostigmat 1/4.6 lens, 6in. and 10in. foci, sunk mount, Holos, telephoto attachment, cost £13, take £7.—E., c/o Robson, 11a, Bloomfield St., London, E.C. [1277]

ENSGINETTE, perfect condition, as new; 20/-.—Jackson, 7, Brown St., Crewe. [1271]

QUARTER-PLATE Aldis Anastigmat, II., 1/6, 25/-.—Thornton-Pickard shutter, 6 1/2" folding 5x4 camera, B.R. 1/8, Automat, 6 slides, case, stand, 30/-.—Barnes, Hooley Range, Heaton Moor. [1270]

5x4 Planex Reflex, 6 double aluminium bound slides, 7in. aluminium 1/5.6 Homocentric, solid leather case, £8/5, lens cost £8.—J. W. Hancock, 61, City Rd., London. [1268]

NO. 3a. Kodak, with Automat shutter, 4-fold Feather tripod, cost £5/19 never used, 24/5.—Hancock, above. [1269]

NO. 3a. Kodak, never used; cost £4/10, price £3/3.—J. W. Hancock, 61, City Rd., London. [1269]

ERNEMANN Quarter-plate Self-erecting Camera, 1/6.3 apant lens, double extension, 4 slides, 57/6, cost 110/-; Ernemann 60x45mm. vest pocket focal plane camera, self-erecting front, 1/8.8 lens, in speeded front shutter, 4 slides, smallest focal plane camera made; 90/-; approval, deposit.—Box L7,583, Photography and Focus Offices, 20, Tudor St., E.C. [1266]

3 1/2 x 2 1/2 Folding Scout, for plates and films, and quarter-plate magazine Diamond; 25/- the two; exchange for postcard folding plate camera.—W. Burrow, High St., Leiston. [1261]

QUARTER-PLATE Folding Pocket Camera, Cameo pattern, Beck Primus lens, Unicum shutter, 4 metal dark slides; 25/-.—Smythers, 135, Ilford Lane, Essex. [1260]

THEORNTON-PICKARD 5in.x4in. Focal Plane Automan, Beck lens, Panoptio shutter, exposures 1-1,000 to 3 sec., Houghton envelope adapter, new March; cost £7/10, £3/15 for cash.—107, Mitcham Rd., East Ham. [1250]

MIRAL Quarter-plate Reflex, takes 12 plates, takes lens 5in. to 5 1/2in. focus excellent condition, without lens; 25/-.—Barlow, 19, Hertford St., Balsall Heath, Birmingham. [1258]

HALF-PLATE Shew Reflex, revolving, leather case, Cameo, folding, 3 1/2 x 2 1/2, Aldis, Paragon changing bag, stoneware sink all new; approval; cash offers.—M. Smart, Brackley, Northants. [1252]

ALL-BRITISH Quarter-plate Reflex, Goerz Color lens, 1/4.8, Mackenzie-Wishart slides, 12 envelopes, leather case, all in new and perfect condition; £9.—Buckham, 3, Grange Rd., Canonbury, N. [1249]

STEREOSCOPIC Brownie, portrait attachment, and leather case, 35/-; 3a. F.P.K. postcard, cost £4/10, going 65/-; Vest Pocket Kodak, 27/6; all as new.—Snow, Oriol Terrace, Weston-super-Mare. [1246]

5x4 Thornton-Pickard Focal Plane Automan, film pack adapter, one dark slide; £5, cost double; perfect condition.—Miss Garnett, Quernmore Park, Lancaster. [1247]

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LANTERN Slides for sale, best commercial photographic, Channel Islands 60, Irish 60, Morocco 100, Isle of Man 100, Lake Districts, Riviera, Germany, and hundreds miscellaneous, boxed.—Herlby, 24, Sygne St., Dublin. [1251]

HALF-PLATE Akla Daylight Slide, to fit Imperial camera, also developing tank; 18/-.—J. Lowe, Madeley, Newcastle, Staffs. [1257]

HALF-PLATE Double Dark Slides (5), for Victor camera, 3/6 each, quite sound; also half-plate foreign symmetrical lens, on Thornton-Pickard shutter, 12/6.—Advertiser, 38, Park Rd., Upton Park, London, E. [1266]

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WANTED, dark room, large enough for perambulator; price, size, for cash.—Browning, Blair Athol, Fairhaven, Lytham. [1203]

QUARTER-PLATE Folding, speeded shutter, anastigmat preferred, case and tripod if possible; no rubbish.—Dawson, Y.M.C.A., Devonport. [1216]

WANTED, Mackenzie slide, for postcard Anachron camera; for sale, roll holder, also Autocroms adapter, both new condition, 10/- each.—Rhap, Ryeport St., Heaton Park, Lancs. [1219]

WANTED, high-class quarter-plate reflex, for cash, or exchange fine viola value £7.—Bailey, 6, Welford Rd., Leicester. [1220]

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EXCHANGE half-plate outfit for quarter-plate hand-stand, or sell.—Particulars, Hawkhill Av., Ayr. [1234]

EXCHANGE quarter-plate pocket Tudor camera, cost 35/-, for Ensignette, or Kodak Vest Pocket; cash adjustment if anastigmat lens.—Arnold, Baxter Gate, Loughborough. [1235]

REFLEX, quarter-plate, good make, preferably without lens.—Fullest particulars, Stutchbury, Bursgate, Heathurst Rd., Sanderstead. [1124]

WANTED, cheap, latest pattern quarter-plate folding camera, prefer Ross Panos, Goerz-Anschutz, or Manufoc, with Muckenzie-Wishart slide preferred.—M.H.V., 15, Marine Sq., Brighton. [1281]

WANTED, good folding films and plates, postcard, or half-plate stand camera; exchange splendid dark brindle pedigree bulldog, 2 years old, used to children and house, or sell 25.—Police Inspector Taylor, Billinghay, Lincoln. [1256]

WANTED, Shew's Xit hand camera, good condition, and cheap.—O. Evans, bookseller, Conway. [1277]

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NO. 1 Blocknote Vest Pocket Camera, Zeiss 1/6.3 Tessar lens, 6 slides, and case, speeded shutter; for sale at £4/15, cost £10/10.

HALF-PLATE Regular Sanderson, Goerz Dagor lens in Unicum, film pack adapter, 3 slides, focal plane shutter, and case; for sale at £8/17/6, cost £24/7/6.

BEBE Vest Pocket Camera, Zeiss Tessar lens, and 6 slides; for sale at £8/7/6, cost £10/10.

6X Zeiss Teletur Prism Binoculars and Case; for sale at £4/10, cost £6/10.

10X Goerz Dagor Prism Binoculars and Case; £6/7/6, cost £8.

STEREOSCOPIC Company send on a week's approval any apparatus advertised above on receipt of reference or remittance; write for free 2nd-hand list and state requirements.—106-B, Regent St., London, W. [1267]

5x4 Goerz-Anschutz Latest Model Camera, Color lens, roll holder and leather case, new condition; cost £16, accept £8, exceptional bargain; approval, deposit.—Berry, 3, Waltham St., Hull. [1262]

NEWMAN and Guardia Half-plate Nydia Camera, Ross Hooke lens, film pack adapter and case complete; cost £18/18, accept £12; new condition; approval, deposit.—Berry, 3, Waltham St., Hull. [1263]

51x3 Marion's Sobo Reflex, latest pattern, Goerz lens, 2 double slides, film pack adapter and leather case complete, new condition; cost £19/5/6, accept £12/12; approval, deposit.—Berry, 3, Waltham St., Hull. [1264]

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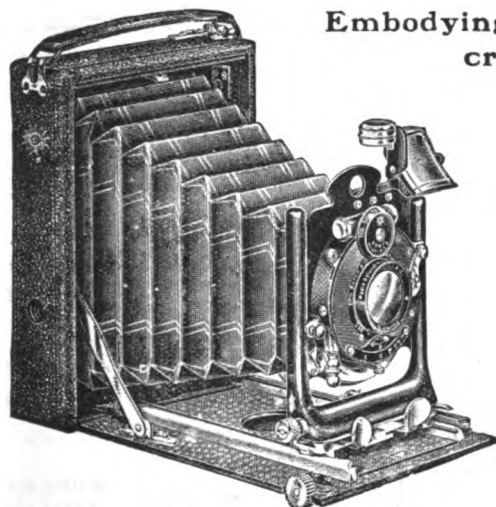
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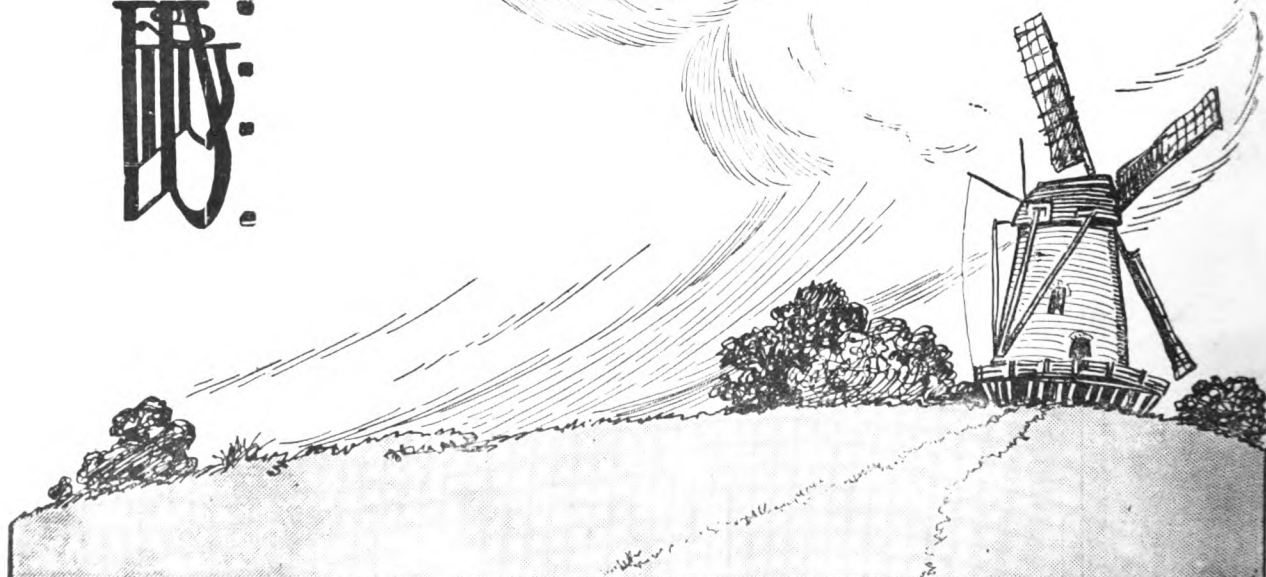
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No. 1,243. Vol. XXXIV.

[Registered as a Newspaper for transmission in the United Kingdom.]

TUESDAY, SEPTEMBER 3RD, 1912.

Photographic Scraps

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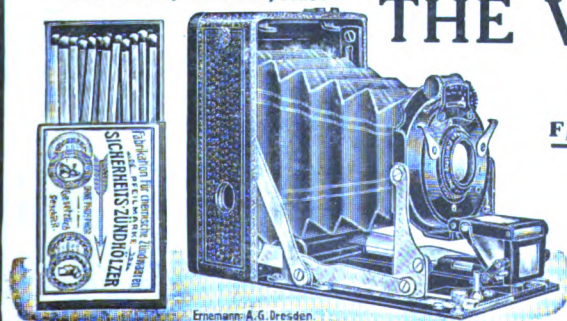
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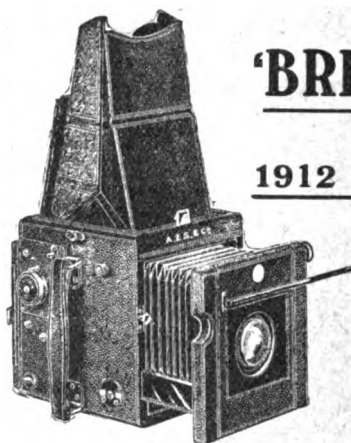
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One No. 3b Postcard Carbine Camera, Beck symmetrical lens; usual price £4; accept 48/8.

One No. 12 1-plate Carbine Camera; usual price 25/-; accept 10/0.

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PHOTOGRAPHY AND FOCUS

Edited by
R Child Bayley. *Published Weekly*
for Every Camera User.

TUESDAY, SEPTEMBER 3RD, 1912.

VOL. XXXIV. No. 1243.



PHOTOGRAPHY BY RULE : *The exposure meter a help whether correct or incorrect exposure is required—pictorial photography and exposure—judging density by the eye.*



NE of the strangest misrepresentations of modern photographic practice that we have ever come across is that, in some way or another, it interferes with the control which the leading pictorial

workers must always desire to exercise over their results. The suggestion is that the success of such workers is in some way dependent upon deliberate under or over-exposure, under or over-development, or both, and that the use of an exposure meter and of time development precludes such methods of control.

It is easy to show that this is not the case. The use of a rule to show us precisely the length of a foot, so far from compelling us to make everything we have to measure exactly twelve inches long, is a great help if we want to depart from that size. Without a rule, we might by accident make our dimension one foot when we wanted it thirteen or eleven inches, whereas with a rule we can be sure of getting what we want.

If a photographer decides that for the purposes of pictorial effect it is necessary to over-expose or to under-expose his plate or film, there can be no ques-

tion but that he cannot do this unless he first knows what is the correct exposure. He may, by long experience and many failures, have acquired the knack of judging the exposure with the eye; but no one with any knowledge whatever of the use of an exposure meter would suggest that he could do so *more* accurately by the eye than by the meter. While if he is a comparatively new hand at photography, the suggestion that he should deliberately avoid using a meter, because by so doing he can in a few years' time and at much expense learn to do almost as well without it, need only be set down in black and white for its futility to be evident.

So that, granting that it is sometimes necessary to give an incorrect exposure, it is clear that, so far from preventing such a course, an exposure meter is at least as useful as when one desires to give what is usually called a correct exposure.

The full absurdity of the misrepresentation to

which we referred at the outset is that not only is the ground cut away from it as we have just shown, but what is equally indisputable, the leading pictorial workers do *not* desire either to under or to over-expose—at least, if we are to judge from their



A GOOD VIEW.

Awarded First Prize in the Beginners' Competition just closed.

BY H. B. RUFF.

exhibited pictures, and from the works which they single out for favourable criticism. The results of incorrect exposure are certainly never such as help towards pictorial effect, and a careful and critical examination of the pictures at the leading exhibitions will suffice to show that neither under nor over-exposure play any part in their effect; in short, such defects are conspicuously absent.

A parallel series of arguments may be applied to the subject of time development. If we want to develop more or less than the normal, it is manifestly helpful to know where that normal lies. If it is contended in reply that it is easier to judge the density by the eye than by time, it must be pointed out that with modern high-speed plates and films, especially with orthochromatic emulsions, a light which allows the correct or even any density to be judged by inspection of the negative is out of the question.

We should not have thought it necessary at this late date to go in detail over what are the generally recognised foundations of modern practice, but within the last few weeks we have seen these views expressed at the length of nearly a column in a metropolitan newspaper, so that a few minutes devoted to a recapitulation of the basis on which the modern photographer works, be he expert or otherwise, would seem to be time not altogether thrown away.

R.C.B.



WE shall be glad if readers who wish to make use of the "Queries and Replies" section of the paper would read through the very brief and simple rules before writing. We state there that no queries will be answered by post, except such as "concern apparatus actually in the possession of the enquirer, on approval"; yet not a day passes without some enquirer asking us to reply on some other topic by post, and writing again very sharply if he does not get his reply. The section is intended to help our readers on points of practice as they arise, not to gratify mere curiosity, nor to take the place of a text book. Questions, therefore, which are answered at length in "Hand Cameras," or in "Photographic Enlarging" by the Editor, are referred to those volumes; while general requests for "a few hints" cannot be complied with. We try to deal as promptly as possible with every enquiry; but those which do not reach us by the first post on Monday cannot be answered in the next week's paper.

Smoking in the Dark Room.

The precautions taken to exclude actinic light from the dark room need not be carried so far as to prohibit smoking, provided it is done with due consideration to the demands of the particular process in hand. The light from a pipe, for example, is so faint, and is thrown in such a direction as to be quite harmless to the most sensitive plates or films. A cigar or a

cigarette is open to more exception; and there is no doubt that the strong glow which either emits when the smoke is being inhaled might badly fog a very rapid plate, particularly if it is an orthochromatic, or, still more, a panchromatic one. It is easy to avoid any risk of this kind by the exercise of a little commonsense; without the photographer having to deprive himself of his solace. The mildly sedative influence of tobacco is quite in harmony with dark room procedure; and a pipe is likely to have a beneficial effect, rather than the reverse, by its tendency to do away with undue haste and to promote deliberation. We have heard it said that in a very deep red light, when the smoke itself is no longer visible, all gratification from smoking is lost; but this is a statement which experiment does not confirm.

An Exhibition of Pictures by Children.

The position of Mr. Stieglitz in the art world is unique. He has reached it *via* photography, and that not the photography of the casual amateur, but a deliberate and thorough training under the late Professor Vogel at Charlottenburg. We hope and believe that photography still holds the first place in his thoughts; but he has travelled far beyond its limits, and the Gallery of the Photo-Secession displays the most modern and progressive work in all forms of art. The latest exhibition held there has been of a most interesting kind. Holding the belief that education interferes with naïve and natural expression, that its action is repressive and destructive, he has displayed a collection of drawings, paintings, and modellings in clay by children from three to eleven years of age, none of whom have had any instruction. A dispassionate and thoughtful critic, writing of this very novel display, observes: "The sense of pleasure given us by these impulsive expressions of children's observation or imagination is certainly far greater than any pleasure we have ever derived from the best classroom drawings from the model which have ever come under our notice." This exhibition leads to many thoughts of vital importance if we want to see our children develop into artists and not into artisans."

A "Paragraph" Night.

There is a flourishing photographic society in Melbourne, Australia, known as the "Working Men's College Photographic Club," and a recent meeting of a very successful kind has just been held by it, under the title of a "paragraph night." The original idea was for members to bring along paragraphs on photographic topics, each in turn reading his paragraph and making any comments on it that occurred to him. Members of photographic societies, however, are much the same the world over, and no paragraphs were brought. But the secretary, foreseeing that such a thing was bound to happen, provided for the emergency, and brought a series of paragraphs, all neatly enclosed in sealed envelopes, which were passed round and read by their recipients. The comments therefore were essentially impromptu, and we hear that the meeting was both instructive and entertaining. Amongst the writers whose observations figured amongst the paragraphs, our own especial "Walrus" was included, and more than one member had to read and expound some of the weird doctrines of that philosopher.

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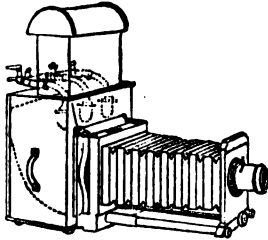
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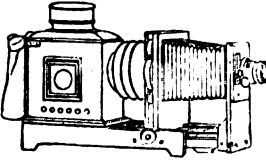
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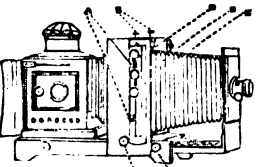
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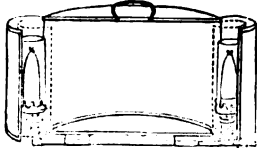
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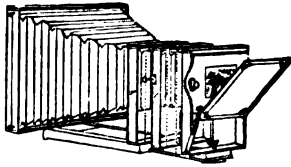
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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

"THE Old Engine 'Invicta' at Canterbury" is a remarkably good example of bright technique, but aesthetically it suffers from the defect called "busy-ness."

The art critic, when he condemns a picture as "busy" means, as a rule, that it is too crowded with niggling detail. Its high lights, its speckles, meddle with each other and with the main masses. Of course, this is a particularly common fault in photography, for the camera sees and records everything, and as nature is itself full of busy detail our photographs of nature are likewise full of busy detail.

Which means that we must either subdue that detail in focussing, or else take trouble to choose subjects which contain a minimum of detail—simple, large themes, on the one hand, or else small "bits" on the other.

Now this photograph of the "Invicta" is probably only a record; it makes no particular claim to art; nevertheless its blemish of busy-ness mars it, even thus; for, to be candid, the "Invicta" itself is utterly swamped by the surrounding minutiae.

I do not believe that, looking at this illustration without first reading its



A Railway Siding.

title, the average tolerably observant reader would have grasped that the old locomotive in the foreground was the subject at all: I dare say he would merely have thought, in a casual fashion, that it was a rather antique

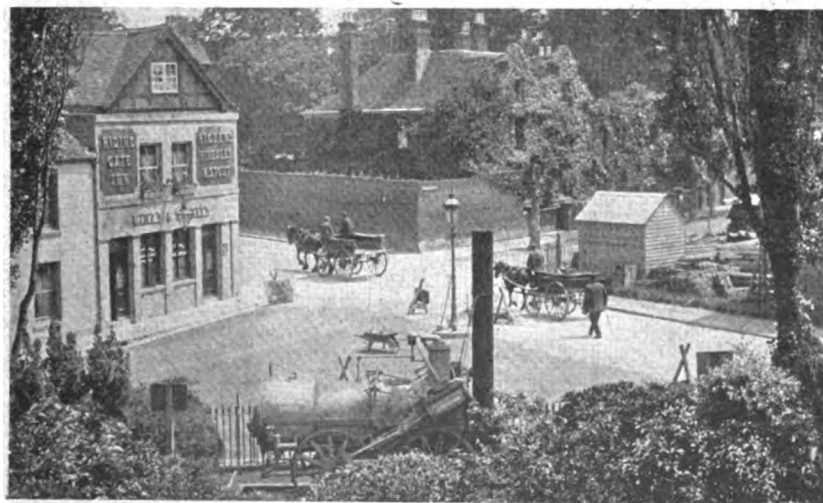
By Robert Robinson.

pattern of traction engine or steam roller halting at this corner—and, anyhow, that the real *motif* of the snap was the corner itself, the inn, and the passing vehicles.

For the gay effect of traffic and liveliness is perhaps in itself not to be sneered at. As a portrait of this corner of Canterbury this is all the better for its vehicles. But as a portrait of the engine—no; it will not do. The whole thing is far too busy.

Let us consider, for a moment, its various busy-nesses. There is the angle made by the meeting thoroughfares, there is the very well rendered cart on the left, the other cart on the right, the striding mannikin just behind the latter; there is a barrow and a lamp-post and two objects which might be "Road Up" notice-boards; there is the inn and the house and the glaring shed, there is a frame of glittering foliage, and lastly there is the "Invicta." All this is perfectly caught and registered by that miraculous machine, the camera. And to what purpose?

To no purpose at all, if we are to judge the significance of the thing by its very specific and definite title.



The old engine "Invicta" at Canterbury.

By H. T. Marks.

Suppose we extract a little square out of this too closely-packed picture—a square whose margins will just include that vehicle on the left and about two-thirds of the inn and a triangular patch of the roadway in front of it. We have got a pleasing snap, complete in itself, with a spice of action—the trotting cart—yet not unduly busy. The notice-board which we have had to include is the one intrusive and inexplicable object. Closing our eyes to it, we have, as I say, a complete picture in this tiny extracted square.

The moral? It is that this photographer has taken too much. He should have taken the "Invicta," or else the inn, or else another close-up aspect of this cross-roads. But he has taken all these simultaneously; and the result is a fatal busy-ness, and no one object standing out and claiming our attention finally and distinctively.

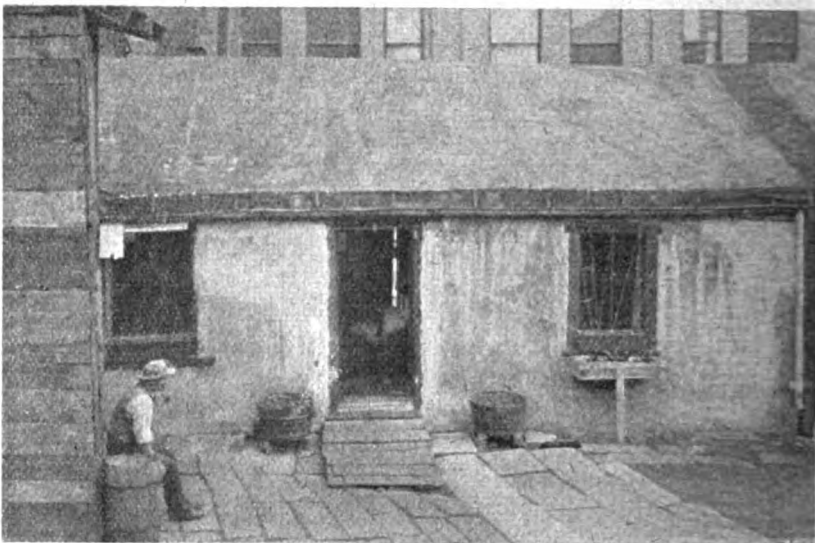
One might describe it as good photography but bad art, only that on consideration we perceive that this is contradictory. Bad art will vitiate the best of photography. Really good photography would have photographed something. Here we have a photograph of nothing—because a photograph of too many things.

Seriously, could anyone claim that because this is well exposed and faultlessly developed that it is even a good technical photograph of the "Invicta"? It is only a good technical photograph of a lot of haphazard occurrences at a given spot—and that is not good photography, for it is not

appearance.) And as it happens, I have a very admirable example of this sort of thing to offer.

It is called "A Railway Siding," and is a mass of the minutest and most perfectly-entrapped details; and every one of those details, however

Perhaps my one plea would have been for a trifle more foreground, so that the cart-horses' legs were not cut off; but that is a small matter, and by no means vital. The high point of view has here—as nearly always—worked splendidly to spread out and



A Working Man's Cottage.

By Bert Davidson (Montreal).

closely examined, has a bearing on the main theme. In the photograph of the "Invicta" nine out of ten of the details detracted from the value of the main theme; in "A Railway Siding" there is nothing whatever that does not "count."

differentiate a series of planes which would otherwise have confused and partially hidden each other. Conceive of the foreground horses, cart, etc., seen against the train! Only by the adoption of the high view-point was this avoided, and the two sets of objects nicely separated.

"A Sunlit Landscape" is rather busy in the matter of piebald scattered high lights—perhaps the commonest sort of busy-ness in country work. There are the high lights in the foreground on the right, the high lights on the cows' backs, the high lights of the gleaming leafage, and lastly there are the large areas of high light provided by the sky.

These are typical examples of what the painter art critic denounces as busy-ness, and we photographers have to pay as much attention to them as does the user of brush and palette—nay, more.

Let us reflect as to what is the chief object in this picture, and then ask ourselves what bit of busy-ness chiefly competes with it.

I think it will be admitted that the chief item is the pair of cows.

Now the brightest high light is not the pair of cows, but the sky; and accordingly the sky is what chiefly prevents us from concentrating our attention on the cows. Let us ruthlessly trim off the sky, so that not one atom of it remains, and, though we have lost some nice branch-shapes in the tree on the right, we have suddenly thrown the cows into infinitely greater prominence.



A Sunlit Landscape.

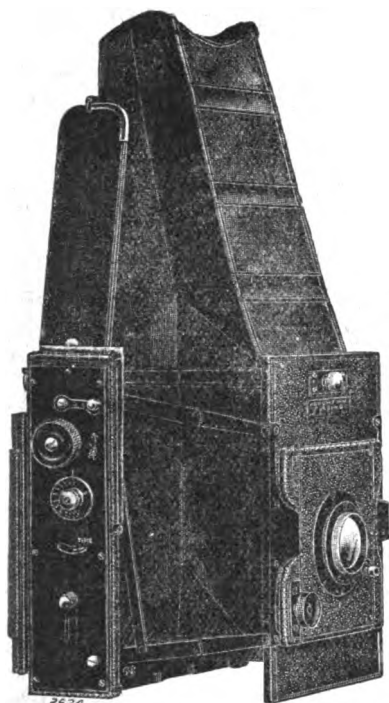
By James Hudson.

good selection; and selection is as much part and parcel of photography as is the pressing of the button and the treatment of the plate.

But busy-ness may be in itself the subject of a picture—I grant that. (A thronged city street, for instance, must in all likelihood present a busy

With it all, the technique is as irreproachable as that of our previous illustration. Better photography no optician or chemist could wish for. As for its art—it may not be of the subtlest; but it says exactly what it set forth to say; neither more nor less, and that is no mean achievement.

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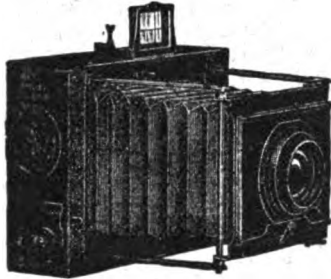
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For all its innocent air, that sky, and particularly the portions of it seen through the foliage, was really spoiling this picture, provided that we grant—as I think will be granted—that the cows were its most important feature.

It is sad to have to discard so large an area of the print, but, like many drastic remedies in other walks of life, it cures; and the refraining from the cure was a case of killing.

Here, lastly, is a specimen of Canadian work which almost escapes the accusation of busy-ness—"A Working Man's Cottage."

All sorts of things might have been scattered over the foreground yard—washing hung out to dry, children playing, and so forth. These might or might not have formed a nice pictorial composition: certain it is that the empty space, and the one solitary figure at the corner, make a modest but wholly complete effect in themselves.

Except that those windows ought to have gone, I desire nothing better than this picture, precisely as it stands, to tell the particular story which it is obviously designed to tell. It tells that story without affectation, on the one hand, and without garrulousness and irrelevant matter—busy-ness—on the other.

The Week's Meetings.

MONDAY, SEPTEMBER 2ND.

Bowes Park and D.P.S. Architectural Photography.
H. Creighton Beckett.
Wallasey A.P.S. Retouching. W. Bell.
Leeds C.C. Judging. Riverside Competition.
Walthamstow and D.P.S. Affiliation (1911) Prize Slides.

TUESDAY, SEPTEMBER 3RD.

Stalybridge. The Chemistry of the Dry Plate. C. J. Henshaw.
Bootle P.S. Print Criticism Evening.
Nelson P.S. Print Mounting Competition.
Hull P.S. General Meeting.
Hackney P.S. Architecture. G. J. T. Walford.

WEDNESDAY, SEPTEMBER 4TH.

Bowes Park and D.P.S. London by Day and Night. H. C. Beckett and F. C. Hornsey.
Cwmaman A.P.S. Useful Formulae. F. Culey.
Manchester A.P.S. Stokesay Castle.
Accrington C.C. Cronker Wood.
Rochdale A.P.S. Bromide and Gaslight Printing.
N. Middlesex P.S. Slide and Print Competitions.
Balham C.C. Members' Night.

FRIDAY, SEPTEMBER 6TH.

Chelsea and D.P.S. R.P.S. Exhibition.

SATURDAY, SEPTEMBER 7TH.

Lincoln A.P.S. Grimsby Docks.
Liverpool A.P.A. Chester.
Southampton C.C. N. Stoneham Park.
Accrington C.C. Cronker Wood.
Bootle P.S. Eastham for Dibbinsdale.
Walthamstow and D.P.S. The Charterhouse and City.
Stalybridge P.S. Brushes Valley.
Hampshire House P.S. Burnham Beeches.
S. Suburban P.S. Chaldon.
Halifax C.C. The Shildon Valley.
Dennistoun A.P.A. Gourcock.
St. Rollox C.C.C. West End Park.
Rochdale A.P.S. Eastwood.
St. George (Glasgow) C.C.C. Glasgow Cathedral.
Greenock C.C. Kilmacoll to Bridge of Weir.
Partick C.C. Calderwood Estate.
Woodford P.S. Harefield.
Crosby A.P.A. Parbold.

MONDAY, SEPTEMBER 9TH.

Southampton C.C. Auction of Surplus Apparatus.



MEADOW SWEET.

BY FRANK BRADLEY.

From the Advanced Workers' Competition just closed.

Notes on Trimming.

THE distortion of a photograph which follows from tilting up the camera can only be actually cured by making an enlargement or else a fresh negative, on lines that have been described in *Photography and Focus*; but this distortion can often be concealed very successfully in trimming and mounting. Unless it is present to a very glaring extent, it will only be noticed when straight lines, which should be parallel with the edges of the print, fall somewhere near those edges, and are not parallel.

If in trimming the print, care is taken to keep the edges as far as possible from such lines, or else to trim parallel to them, the distortion can easily be made to go unnoticed. The print may not be quite square, but this may be concealed in turn, if it is put on a large plain mount, large enough and plain enough for no straight lines or edges to come near the edges of the print and show up its deficiencies.

When trimming is being carried out in this way a draughtsman's triangle or set square of celluloid and a straight edge or ruler are required. The triangle is laid upon the print and carefully adjusted until one of the edges which form its right angle exactly coincides with the straight line in the picture with which the cut edge is to be parallel. When this is seen to be the case, the triangle is held firmly down on the print, while the straight edge is laid up against the other side forming the right angle.

The straight edge is then held down firmly while the triangle is slid along it until its edge is in the position where the cut is to be made, when it can be held down and the place for the cut marked with a sharply pointed pencil. The line so ruled will be exactly parallel with the line in the picture against which the triangle was first placed.

In work of this kind it is always best to mark all four boundaries of the print in pencil before cutting, to make sure that the remedy is not worse than the original defect. It will then sometimes be found that making the cut halfway between the position so marked and the correct position will conceal the distortion and will not be noticeably wrong. Anyway, it is often practicable by dodging of this kind to make a print pass muster, where, without it, it would stand condemned forthwith.—S. F. KIRKTON.

THE CRAVEN NATURALISTS' and Scientific Association. Mr. Rennie Dodgson, of 15, Belgrave Street, Skipton, has been elected honorary secretary of the photographic section in succession to Mr. P. Smith.

MILITARY PHOTOGRAPHY. "Rotator," writing to "The Times," expresses the hope that at the forthcoming army manœuvres there will be "some substantial evidence that this subject is receiving due attention at the hands of the authorities." There are many problems in aerial photography, he points out, which require to be steadily attacked by practical experts in photographic optics and manipulation.

Questions & Replies

Advice or help given on any technical point. For rules see below.

LANTERNIST (Nottingham).—Both instruments are thoroughly sound and reliable.

CAMERA (New Southgate).—The Countess cameras are made by Contessa-Camera-Werke, of Stuttgart, Württemberg, Germany.

CAMERA (W. Hoathley).—It is supplied by Messrs. W. Butcher and Sons, Camera House, Farringdon Avenue, London, E.C.

S.T. (Newton Abbot).—Binding cases can be obtained on application to our publishers who will also supply you with a title page and index.

R. COCKBURN (Tantobie).—Possibly they are due to air bubbles during development, or to dust on the plate. We could perhaps help you more if we saw one of the negatives.

PLATES (St. Albans).—You do not say why you do not care for the makers' formula, so we cannot advise you as to what to use in its place. Certainly we do not know a "better."

GROUND-GLASS (Whitacre).—Ordinary knife powder with a little water will be found pretty nearly as good as flour emery for grinding two pieces of glass together to make a focussing screen.

D. HOGG (Dunoon).—We have returned your film negative. We are quite at a loss to explain the markings, and would suggest that you send it to the Kodak Co. in London, to see if they can help you. Otherwise there does not seem to be much the matter with it.

OSORON (Croydon).—Dammar varnish can be removed by allowing the negative to soak in benzene for a minute or so, and then gently rubbing its surface with a little cotton wool. A second application of clean benzene is required to get rid of the last traces of the varnish.

J. YORKE (Birkenhead).—You will be safe in assuming that the exposures with the focal plane shutter are proportional to the width of the slit opening, so long as the spring tension remains the same. It is not absolutely accurate, but it is quite near enough for all practical purposes.

E. THOMAS (Dumfries).—The formula is not traceable by us. There was a process formula containing potassium ferrocyanide which was published many years ago, but as the ferrocyanide was quite useless it soon dropped out. Nothing whatever is gained (or lost) by adding it to a developer.

CURIOUS (Spalding).—Gallight paper is mainly used, and by economising time over the different operations it may be cut down so as to give a finished print within much less than an hour. We had an article two or three years ago showing how this was done, formalin allowing both negatives and prints to be dried by heat.

P. J. WRIGHT (Bexhill).—You ought to be able to get half-price for it without much difficulty, and could make use of our deposit system. We do not see what further guarantee you could arrange against it being tampered with or damaged. Presumably, anyone who deposited its price would take care of it. You would hardly be likely to sell it without sending it on approval, we should think.

FABRIC (Hartlepool).—Two thicknesses of the red fabric with one of yellow would no doubt make the window safe, but we do not recommend daylight for dark room illumination at any time. The light fluctuates so much that one can never be sure that it is safe, unless it is so dark that at other times one can see nothing. Why not have a gas jet outside the small window, and fit that with a proper safe light?

ARTHUR W. PARR (Clapham Road).—If you read the chapter again you will see that it is a question of what is called "sharp." Set at the hyperfocal distance, you will get objects at an infinite distance sharp according to the definition of sharpness you adopt. In the case in question a point may be blurred into a disc a hundredth of an inch in diameter, but you will not get the infinitely distant object as sharp as if it were itself focussed.

H.B.O. (Colne).—It is not possible to formulate a set of rules for the use of stops, laying down definitely that for such subjects one stop should be used and for others another. Generally speaking, the largest stop that will give the required definition is the one to use; but even to this rule there may be exceptions. For the ordinary simple forms of hand camera, held in the hand, the circumstances are quite exceptional when any stop but the largest can be used, and still the plate or film be sufficiently exposed. You will do well to read "Hand Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d. for further particulars on this and kindred matters.

E.J.T. (Southampton).—It is too late now to send in to the B.P.S. exhibition.

P.O.M. (Dublin).—It would be best to write to the makers direct for the information. We have not got it.

DIOSY (Northampton).—We are very much obliged to you for the suggestion, which we hope to use.

JOE (Rock Ferry).—There are no restrictions, nor are you in the least likely to be interfered with. Many thanks for what you say about *Photography and Focus*. We must try and continue to deserve it all.

W.H.H. (Rushden).—We cannot tell you the composition of ready-made preparations on the market; but the "Lesson" next week deals with the combined bath, and describes how a reliable one may be mixed up.

POSITIVE (Melbourne).—It would be much better not to meddle with it in any way, but to have it carefully copied, and, if you like, an enlargement made and worked up. When once such things are interfered with it only too often happens that they are ruined altogether.

F. J. PEARSE (R.N. Coatham).—Our advertisement department is communicating with the advertiser, although your letter states that you did not see the advertisement in our columns. It was also marked "Urgent Apparatus" in error, as you will see on reference to the rules below.

SULPHUR (St. Leonard-on-Sea).—The defect is clearly due to some crystal of chemical or drop of some solution which has fallen on the print at that spot and has destroyed the image. What particular substance it was we do not know. Any acid, if it reached it before or during the fixing operation, would be quite sufficient to leave a mark like this.

MAJOR (Richmond).—It would not be safe to dry gaslight prints over the stove as you suggest, unless they were first hardened in such a bath as formalin one part, water nine parts, for four or five minutes. Some might stand it without this, as you have found, but you could not count on all of them doing so, or on the heat never exceeding what you have already used.

GREENHORN (Edgbaston).—The plate sent was badly under-exposed. When such a plate is developed for a long while in a very strong developer and with a light that is none too safe, this reversal or production of a positive instead of a negative is not uncommon. There is certainly no remedy, and you must therefore be content to take the work again.

C. WAREALL (Regent Street).—You must fit an increased extension to the camera, we expect, and you would then be able to get a sharp picture with a very much larger stop than $f/4.5$. You could also go nearer to your subjects, but this is undesirable for other reasons. The complete lens is too short in focus to be altogether suitable for portrait work on that size of plate.

J. ROBINSON (Cardiff).—The lens is probably a portrait one, the name on it being that of the seller—we never heard of him as a maker of lenses, or, indeed, at all. It has no great value to-day, possibly you could get £1 for it, but not much more. We do not suggest that it is not capable of doing excellent work, but merely that the demand now is for more modern designs, giving a flat field and fine definition right up to the corners of the plate.

J.H. (Kentish Town).—The statement is not correct. There could not be any gold in such a bath. We do not quite understand why it should have been made. Any toning action that would take place would be sulphur-toning. The colours might be very good, but there is no guarantee that they would be permanent, unless the image were completely converted into silver sulphide as in the ordinary sulphide and hypo alum methods, which are permanent enough.

E.H. (Barrow).—We cannot trace any particular formula, but a very common one for the purpose you name is:

Hypo.....	4 ounces
Potassium metabisulphite ..	1 ounce
Chromic alum.....	1 ounce
Water.....	20 ounces

The hypo is dissolved in half the water and the metabisulphite in five ounces and chromic alum in five ounces. The metabisulphite solution is added to the hypo, and then the alum solution to the mixture. Hot water may be used to dissolve the hypo and the alum, but all solutions should be cold when mixed. We think it a very bad practice to add anything to the hypo bath at any time, except a little metabisulphite.

KODAK (Limerick).—The "Tenax" and the "Dagor."

NAERAC (Dundee).—No 3 is what we should recommend.

EXPOSURE (Mount Vernon).—As we had not got the details we have asked the makers to send them direct to you.

MOSWELL (Muswell Hill).—It might be useful, but for our part we know nothing so really economical as an actual trial exposure.

MIDON (Leamington Spa).—The cause of the general indistinctness is underexposure of the negative. Four times as long would have been all the better.

P. DUTMALL (Deptford).—You will have no trouble at all. If you had read our recent holiday notes it would have saved you the trouble of writing.

FLOWERS (Acton).—No better backgrounds for flower work can be used than sheets of art mounting boards or papers of various shades to suit the different subjects.

F. BARNES, JUN. (Heaton Moor).—The definition at the corners may not be quite so good; but if you find it is what you want, you will not have trouble from any other cause.

F.R. (Coventry).—We cannot answer such enquiries by post, nor should queries be marked "private," as this involves delay. A camera of the Goerz-Anschütz type is that which is used by most press photographers for general work.

LENZ-FRIST (Manchester).—Any lens that will cover the small plate will do. The one used to take it would answer. If you are getting a lens for the purpose then an R.R. of short focus (three or four inches) would be best. A bigger lens will give just as good results, but requires a longer separation of easel and lantern.

EXCELATOR (Queen's Park).—Probably the packet was of no use. There are not things to be bought in that form. Next week's "Lesson" will tell you how to make up a toning bath. The formation of the brown colour was right enough, but if the bath was in good working order, and the prints were left in long enough, they should have gone on from this to a deeper colour, only part of which would have been lost subsequently in the hypo.

SPOTTING (Rotherhithe).—We have an article in type on the subject. In the meantime we may say, apply the pigment with a fine brush, which should be wiped lengthwise (twisting it the while) on a sheet of paper until it is so dry that it almost ceases to make a mark. The tip of it is then just touched on the spot. It is best for a beginner not to try and match the density, but to make the spot opaque, and then touch it out on the prints. We are very glad to hear that you have found the paper so helpful.

INTERESTED (Moore Park).—After the washing is finished, a solution of one part of formalin to ten parts of water, applied for two or three minutes, will allow them to be dried by heat; but the washing must be thorough. These "hurry-up" methods are not to be recommended. If you must make prints in extra quick time, it is best to give a very short wash, to drain the plate and dry the glass side, and then, without waiting for the film to dry, to make an enlargement. The plate can then be washed properly and allowed to dry in the usual way.

TOLLINGTON (Bury).—We have returned your print. It is probably a gallight print, and might very easily have been obtained with amido. The softness is due to the negative and not to the developer. If you have not yet tried them, we should advise you to use one of the "portrait" grades of gallight paper—all the leading makers issue them—which are specially made to give soft results from harsh negatives. If this is not enough, you must aim at getting softer negatives, by giving full exposures and taking care not to over-develop.

A number of replies are unavoidably held over.

Regulations.

(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

"ASK THE MAN WHO OWNS ONE."

THIS sentence constitutes practically the whole of the letterpress appearing in the advertisements of the Packard Co.—the manufacturers of the best motor cars in America.

They know the careful design and skilled workmanship they put into their cars—but they make no claims on that score and are content with the one striking statement—"Ask the man who owns one."

And so we who make the RAINES ENLARGEMENTS say, with equal confidence, "Ask the man who owns one."

Here, for example, is the opinion of Mr. F. E. MACKAY, the well-known photographer of railway trains.

Messrs. Raines & Co.,
Ealing, W.

Battersea Park, S.W.

Dear Sirs,

..... I can only say I am delighted with the enlargements, which are perfect The negative from which they were made was an extremely difficult one and I can honestly say I never expected a wonderful result—but I got it, thanks to your care and skill.

One firm had three attempts at making an enlargement but gave it up, each exposure being 1½ hours, artificial light, and the results were then harsh and useless.

This fact should prove beyond doubt that your work is done by skilled craftsmen who apparently are not afraid to tackle anything they may be called upon to do, and do it well.

Yours truly,
(Signed) F. E. MACKAY.

Why not "own one" yourself—the booklet tells you how to do so.

RAINES & CO.,
:: :: The Studios, :: ::
EALING, W.

To
RAINES & CO.,
The Studios,
EALING, W.

Please post me a copy of
"PICTORIAL PHOTOGRAPHY."

Name

Address.....

Cut along the dotted line, and post in Halfpenny Stamped Envelope

Illingworth's

SLOGAS

A slow exposing and slow developing gaslight paper.

Perfect prints from any negative.

Write **to-day** for free book—

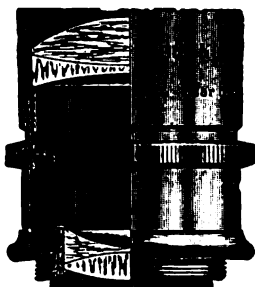
"CONTROL IN PRINTING BY GASLIGHT."

Inventors and Sole Manufacturers :

T. ILLINGWORTH & Co. Ltd., The Photo Works, Willesden Junction,
LONDON, N.W.



THE BUSCH BIS-TELAR LENS



F/7

The name at the bottom represents the size of an image given by an ordinary lens. The name at the top represents the size given by a BIS-TELAR from the same position WITH THE SAME BELLOWS EXTENSION.

The Bis-Telar is the original fixed focus telephoto lens. It has secured a reputation for excellence and moderate cost which still keeps it ahead of all others.

THE EMIL BUSCH OPTICAL CO.,

35, Charles St.,
Hatton Garden,
London, E.C.

Photographing Sunsets and Sunset Clouds.

By A. J. Rolfe. Special to "Photography and Focus."



ALTHOUGH occasionally one sees a striking photographic picture of a sunset, those who have attempted such subjects will probably agree that they are amongst the most disappointing things to which the lens can be turned. They are tempting, as nothing else in landscape work; but gorgeous as they may be to the eye, the photograph, unless one is very easily satisfied, seems flat and commonplace. The

reason or reasons for this are not very hard to find; and a little consideration given to them and to the general subject of sunset photography may react favourably upon our work the next time such a picture is attempted.

If anyone were asked what is the most striking feature of a sunset, there could only be one reply—its colouring. In this respect it is the most brilliant and the most varied of natural objects, so that it is used whenever we want to describe anything that is gorgeously coloured.

Here, then, is one very good reason why our photographs should be disappointing, since most of us work a monochrome process, in which all the hues of dying day have to be represented by varying shades of brown and grey. An Autochrome plate is required if we would attempt to reproduce the tints, and even an Autochrome itself falls far behind the intensity, depth, and infinitely subtle gradations of colour in such a subject.

Although those of us who are not colour workers must be content to lose the charm of colour, there is still that of form and of light and shade which may be secured, and which itself may be enough to make a sunset a very effective picture, even in monochrome. To render these we shall find that an orthochromatic plate of some kind is almost essential, and that even with such a plate—backed, as all plates should be—and with a suitable colour screen, there are still difficulties enough.

Seldom Useful for Combination Printing.

Sunset clouds must usually be photographed as the subject of the picture, and not merely as an accessory to a landscape composition. That is to say, it is not often possible to succeed by photographing a sunset effect, and then printing it in to some other landscape.

There are several reasons for this. One is that the sunset itself is nearly sure to be so overwhelmingly prominent and assertive in the picture as to take the first place, and whatever else we may print below it can only be either frankly subsidiary or else compete with it, and to that extent neutralise it.

Moreover, the strongly marked clouds with their concentrated illumination are not at all tractable when we attempt to fit them on to a landscape picture, and the chances are that the work when finished will reveal its composite origin. It is therefore best to arrange, if possible, that the sunset itself shall form the main theme of the picture, and that the landscape below shall be such as can be printed with it.

It is easy enough to write this, but it is not so easy to carry it out in practice. The landscape must be a distant

one—we shall probably find that the sunset itself comes best with a lens of long focus—but, however distant, the exposure for the sky will almost to a certainty have to be much shorter than we should give were the landscape, and not the clouds above, the subject of the picture.

The exposure problem in sunset photography is a difficult one; and even the user of an exposure meter finds himself without the services of that valuable guide. Sunsets are subjects in which what shadows we may have are certainly not accessible, so that the light reaching them can be measured. If, as will very seldom happen, there are any foreground shadows which we could gauge, it would be quite useless to do so, since were we to expose to get detail in them we should infallibly lose all detail of any value in the sunset sky itself. It is a case in which the new Hydra plate ought to prove very valuable, since it is quite beyond the range of the ordinary plate, orthochromatic or otherwise.

The Danger of Under-exposure.

Since the sunset clouds themselves will form the real subject of the picture, our exposure must be given so that, whatever may happen to the rest of the plate, they will come out correctly. The danger here is under-exposure, the brilliance of the subject naturally tempting us to reduce the time. Under-exposed sunset clouds are very common in photography; and they have the fault—which in the eyes of the novice may sometimes even seem to be the virtue—of exaggerating the contrasts of the original.

In nature, a sunset is very rarely a scene of violent contrasts. The tones of the different parts vary considerably, it is true; but even the darkest shade in the sky is still a very light tone. Yet how frequently do we find in the photograph that some of the sky tones are represented by solid black. The whole effect is false. It is, as "The Bandit" once observed, as if a bombshell had burst in the heavens.

This is due partly to under exposure, and partly no doubt in many cases to the use of a plate that is not orthochromatic, for a subject in which deep red colours are often predominant. An orthochromatic plate is certainly what should be used; in fact a panchromatic plate with a deep colour screen will be found the best of all, it is not work in which one need in the least fear "over-correction"—a thing which is much less common than many seem to suppose. One or other of the self-screen plates will be found very much better than plates which are not orthochromatic for such work, provided always that the photographer wishes to get a soft, harmonious, and true rendering rather than one which is violent and sensational.

The Only Way that gives Certainty.

There is still the exposure problem, whatever plate we use; and it must be confessed that he who would make sure of getting a sunset picture will do well to devote two or three plates to it, giving them widely differing exposures. There is no other way which carries any certainty with it. We can measure the strength of the daylight itself with the meter, but we shall find that this does not go very far towards indicating what exposure will be needed. Not only are we unable to measure the light falling on our subject, but that light may be changing almost momentarily. At the end of the day a very few minutes will make an enormous alteration in the exposure that is needed.

The actual exposure, if the sun is below the horizon, may be as much as half a minute, with a comparatively large stop and rapid plate; on the other hand, if the sky is still very bright, and the sun is only temporarily veiled, a

fiftieth of a second may be ample, although as short an exposure as this would be exceptional. Within such wide limits it is clear that nothing very definite can be laid down. The only thing, as we have already suggested, is to make more than one exposure, if the subject is one that is well worth getting.

When making several such exposures we should take care that the times given are sufficiently different to cover the possibilities of the case. If we think one second is required, but are not quite sure, it is a waste of plates to give $\frac{1}{2}$, 1 and 2 seconds. Much better would it be to give $\frac{1}{10}$, 1, and 10 seconds, or if only two plates can be used, $\frac{1}{2}$ a second and 5 seconds, since the tendency is always to over-estimate the strength of the light.

Ghost or Flare Images.

A difficulty in sunset photography, which must on no account be overlooked, is the great liability we are under to get ghost or flare images. A lens which, when used on any ordinary subject, is quite free from this defect, may be found to give a very bad flare when it is directed towards the sun itself. This flare may take the form of a general fog over the whole plate, or of a circular patch of light, according to the construction of the lens in use. Either is quite sufficient to spoil the plate.

A single lens is much less likely to give trouble on this score than one with several separate glasses; and if we have the choice, we shall do well to use such a single combination as the half of a rectilinear or anastigmat for any work of this kind. In doing this, the removal of part of the lens may leave a bright patch on the mount—the screw threads which ordinarily hold the part that we have

moved; and these, if they can be seen from any part of the lens that is left, may give rise to a very similar fault to the flare we are trying to avoid. A little strip of black paper coiled up, slipped into the tube, and allowed to open out so as to cover the shining metal, is a preventive of any trouble.

However free from flare our lens may be, however, we shall be sure to get a general fog over the plate if it is turned towards the unshielded sun. It is very important for the user of a hand-camera to remember this fact; as his finder image may not give any hint of it. If a stand-camera or a reflex is being used, the light haze will be seen on the ground glass, and the photographer will thus be warned. There is only one thing that can be done and that is to wait until the disc of the sun is covered by a cloud, before making the exposure. It may be only a very faint cloud, one through which the circular form of the sun can be distinctly seen; but it may be enough for our purpose. Even when the sun itself cannot be seen by the eye as a distinct disc, it will often be recorded plainly enough on the plate. No exposure should be made of a sunset, unless in some way or other the full direct light of the sun is prevented from reaching the lens.

Last, but by no means least, comes the necessity for guarding against over-development. The subject is one which has plenty of contrast, and unless the negative is developed by time, may lead to the development being carried too far, giving the violent sensational effects already mentioned. Softness and delicacy should be aimed at, remembering that if the picture should turn out as well as we hope, we shall, to a certainty, want to enlarge it, and enlarging from a negative of strong contrasts is seldom a success.

Eau-de-Javelle.

For Getting Rid of Developer Stains.

DEVELOPER stains on plates or prints which will yield to no other clearing solution will often, I find, be removed by the application of a

Cleaning Dishes.

Avoiding Cracking the Glaze.

WHITE porcelain dishes have the advantage that they show dirt very quickly, and therefore one is warned against using them

solution of sodium hypochlorite, which is most conveniently made up in the form known as Eau-de-Javelle or Labarraque's solution. The liquid even when diluted has a powerful action upon the gelatine, so that when it is applied it should not be left on any longer than is absolutely necessary, and the surface should not be touched with the fingers until it has been washed and allowed to get quite dry.

The concentrated solution, which can be kept ready for dilution and used as required, contains bleaching powder and sodium carbonate. To make it up, a convenient strength for a stock solution is prepared by taking one ounce of crystals of sodium carbonate, similar to that used in making up a developer, and dissolving them in five ounces of water. When dissolved half an ounce of ordinary bleaching powder (so-called chloride of lime) is well stirred in, and the liquid is diluted with water to make half a pint, and filtered through a tuft of cotton wool inserted in the neck of a funnel.

For use equal parts of the stock solution and of water—or more water if this seems preferable—may be mixed, poured over the plate or print that is stained, and the dish gently rocked until the stain disappears or there is no doubt that the liquid will not remove it. Washing in several changes of water, so as to get rid of all traces of the clearing solution, complete the operations.—CHAS. HALLIDAY.

while they are in an impure condition. On the other hand, they may soon get their glaze injured, and then are very likely to contaminate anything put into them. The cracking of the glaze and the subsequent formation of stains underneath the glaze, which are quite irremovable, is brought about by leaving solutions in the dishes, and especially by allowing solutions to dry up in them. If after use the dishes are well washed out the same day and put up to drain and dry, the little cracks, which are so unsightly, will not be formed.

It has been objected to cleaning solutions of a strongly acid or alkaline nature that they injure the glaze. There is no fear of this if they are only applied for a few moments and then well washed off. But they certainly will not be required for the dishes if these are always washed up the day they are used. Plain water and rubbing with a cloth, followed by ample rinsing, will do all that is necessary in almost all cases; if more is wanted warm water, ordinary soap, and a nail brush can be used. The gritty "cleansing" soaps of "Monkey Brand" type should not be required.

The only stains likely to give rise to trouble in their removal will be silver stains such as one gets when intensifying with silver or developing partly-printed p.o.p., and these are instantly removed by the application of an acidified solution of potassium permanganate such as the Autochrome "C" solution.—G.W.W.



BY THE BANK SIDE.

From the Advanced Workers' Competition just closed

BY ERNEST F. GILBERT



From the Advanced Workers' Competition just closed.

BY W. J. HART.



Knaresborough.

BEAUTIFULLY situated on the river Nidd, on the sides and summit of a limestone cliff. Knaresborough retains its ancient atmosphere, in spite of its short distance from the great manufacturing area of the West Riding. The North-



A View on the Long Walk, Knaresborough.

Eastern Railway runs frequent excursions (three or four days a week) from Leeds, Bradford, York, etc. (Half-day 1s. 6d., day 1s. 9d., from Leeds; 1s. 9d. and 2s. from Bradford).

Arriving at the town, it is a good plan from a photographic point of view to turn to the right on entering

the High Street, and go on to the Market Place, just behind which lie the remains of the Castle in its grounds, from which a splendid view of the town is obtained. Steep paths lead down to the river side, affording further opportunities for photography, until the boat staithes are reached.

The High Bridge is only a short distance away, and from this another very impressive picture of the town can be obtained, while on the other side of the bridge, up stream, are the Bilton Fields, from which Knaresborough has so often been painted. A long focus lens is useful here.

From the bridge, we can pass through a gate on payment of a penny, on to a delightful path, the Long Walk, which winds amongst the trees, giving many pleasant glimpses of the old houses, church, and castle on the opposite bank. Here we reach the "Dropping Well," a

petrifying spring which will convert a sponge into a corrugated mass of stone in three months. Mother Shipton's Cave can be seen (6d.), and a little further on is the Mother Shipton Inn. The old prophetess spent much of her time in this district. Just before reaching the inn we get a fine view of Fort Montague between the trees, and walking through the inn we reach Low Bridge, whence we get a closer view of the fort.

Hard by is St. Robert's Chapel, where Eugene Aram buried the body of his victim. Below on the river bank is a pleasant walk to Grimald Crag and Plumpton and Grimald Water Mills. This part of the river, as also at Goldsborough Mill, a little further down, affords much work for the camera. To the last-named, the road is followed from Grimald Bridge to the right, for about a quarter of a mile, when the ear will readily locate the position of the mill and weir. It is reached by two paths, one at each end of a wall; there is no finger post, but it is easily found.

Good reasonable accommodation is obtainable in the town, which makes an excellent centre. Mr. Southwell, chemist, High Street, has a good dark room and supplies all requisites.—HAROLD GRAINGER.



The Long Gallery, Little Moreton Hall

Little Moreton Hall.

LITTLE MORETON HALL lies about four miles from Congleton, and is easily reached from Manchester, Macclesfield, and all North Staffordshire towns. The nearest station is Mow Cop, from which the Hall lies some fifteen minutes walk across the cornfields. The whole country round is delightful to the photographer; while the Hall itself is full of opportunities.

The Hall is closed to visitors on Tuesdays, Fridays, and Sundays; but on a Saturday afternoon all parts, interior and exterior, are accessible to the camera on payment of a shilling. Refreshments are provided in the building itself at moderate rates, so that we



Mother Shipton Inn and Fort Montague.



Goldsborough Mill, Knaresborough.



Tong Church—the Tombs and Rood Screen.

can enjoy the privilege of eating in the oak panelled dining hall of the Moretons and Breretons of four centuries ago.

In plan, the building is much like a hollow square, with a projecting gatehouse; it is surrounded by a shallow moat spanned by the gatehouse bridge. In the afternoon the sunlight is on the front. The gatehouse, front, and moat are sure to cause the expenditure of several plates; while further exposures will be given as soon as we enter the courtyard, with its bays and the beautiful portico. Under the Bell House is the Priest's Hole, projecting curiously from the main chamber. A view that is seldom taken is obtained by putting the camera near the portico and looking through the gateway, to the fields beyond.

Within, ample facilities for camera work are given. The dining room is flanked from floor to ceiling with rich oak panelling; and if a feminine figure, carefully posed, can be included, we may have one more exhibition picture which has had its origin in Little Moreton Hall. The Long Gallery is spacious. Amongst its diapered ceiling, oak panelling, and massive wooden beams, the play of light and shade makes subjects which to the photographer must

prove absolutely irresistible. In short, there is no building in the Midlands which affords more or better opportunities for picture-making than Little Moreton Hall.—J. H. CRABTREE.



The Garden, Moreton.

Tong and Boscobel.

TONG can be easily reached by a pleasant country walk from Albrighton, on the Great Western main line from London to Birkenhead, the distance from Wolverhampton being only seven miles.

On arriving at the station a few minutes' walk brings us to Albrighton village, where the old-fashioned May Day procession and crowning of a May Queen is still held annually. Turning to the right the main street is traversed, and a pleasant walk through picturesque scenery brings us to the ancient village of Tong, or, to give it the full name, Tong Norton. On the way a stone pulpit is passed. It is in the wall at the side of the road in the castle grounds.

The church is the chief object of interest at Tong. It is visited annually by thou-

sands, as it is associated with the church described in "The Old Curiosity Shop," where the old gambler and "Little Nell" found the schoolmaster, and were eventually laid to rest.

A short walk of about three miles brings us to the ruins of the White Ladies' Priory, described in Harrison Ainsworth's novel "Boscobel." Here may be seen the tombstone of Dame Pendrell, who was instrumental in

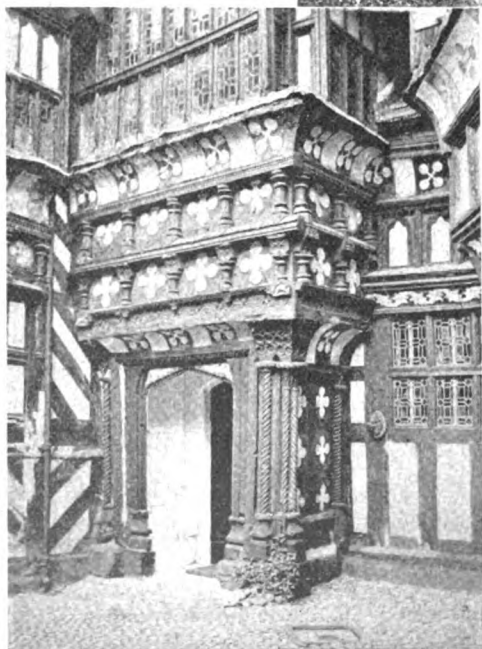


Boscobel House.

preserving the life of King Charles II. after the battle of Worcester, and close at hand "Boscobel House," where he was hid in the hole in the cheese room, which visitors can enter to-day. There are many objects of interest in the house, which is open to visitors on payment of 6d.

In the field adjoining the garden of Boscobel House is to be seen "The Royal Oak" where the King hid.

The walk may be continued on to Brewood (locally called "Brood"), and thence to the Four Ashes station on the London and North-Western main line, or we can return to Albrighton by the route by which we came. The whole can be done comfortably in the usual half-holiday, and will well repay the visit.—G. MITCHESON ROWE.



The Portico, Little Moreton Hall.



Tong. Stone pulpit on the roadside.

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QUARTER-PLATE T.-P. Model B Wafer Folding Pocket Hand and Stand Camera, with full double extension, rack and pinion focussing adjustment, ivory engraved scale of distances and infinity catch, Beck rapid ananastigmat $f/7.5$ lens, T.-P. Eclipse time and inst. shutter, speeds to 1-100th sec. and time, hand and pneumatic release, rack rising and falling front, cross front, reversible view finder, conical leather bellows, swing back, back hooded focussing screen, two slides, covered leather; listed £4 4s.; **£2 10s.**

QUARTER-PLATE T.-P. Model A Wafer Folding Pocket Hand and Stand, with focussing adjustment, ivory engraved scale, infinity catch, Beck rapid ananastigmat $f/7.5$ lens, T.-P. shutter, speeds to 1-100th sec. and time, pneumatic release, double rising front, reversible brilliant view finder, conical leather bellows, back hooded focussing screen, two slides, covered leather, bushed for tripod, guaranteed as brand new; a great bargain and strongly recommended; listed and cost £2 15s.; **£1 13s.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **GAUMONT No. 2** Blocknote, Tessar lens, twelve slides, tripod board, leather case; **£10 13s. 6d.**

5×4 **GOERZ Autofoc Tenax,** Dagor lens, compound shutter, three slides, film pack adapter; **£9 7s. 6d.**

P.C. No. 2 KLIMAX, Beck $f/6$ Neostigmat, Ibsco shutter, Antinous release, hooded screen, two slides, film pack adapter, and case; **£5 17s. 6d.**

No. 1 ENSIGNETTE, Goerz $f/6.8$ Syntor lens, focussing, pigskin case; **£4 13s. 6d.**

QUARTER-PLATE T.-P. No. 2 Imperial Folding Pocket, Cooke $f/6.5$ stigmatic lens in Koilos shutter, hooded screen, two slides; cost £7; **£4 13s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **ADAMS' Vesta de Luxe,** Dallmeyer Series II. $f/6$ lens, compound shutter, Identoscope finder, twelve slides, film pack adapter, and case; **£14 14s.**

P.C. 1912 FOLDING Focal Plane Anschütz, Dagor lens, self-capping shutter, three slides, film pack adapter, and case, never used; **£13 11s. 6d.**

P.C. and STEREO. Anschütz Focal Plane, pair of $f/6.8$ stereo. Syntors and $f/6.8$ Dagor, self-capping shutter, three slides, and case; **£16 19s. 6d.**

1912 P.C. and STEREO. Anschütz Focal Plane, pair of $f/6.8$ Dagor lenses, three slides and case, as brand new; **£17 10s.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **KIBITZ Folding Pocket,** $f/4.5$ Staley's Euryplan lens, compound shutter, screens, film pack adapter, six slides, and case; **£6 19s. 6d.**

P.C. AUTOFOC Tenax, Goerz Dagor and special Goerz wide-angle Dagor, compound shutter, set of Wratten screens, twelve slides, case, and other accessories; **£15 19s. 6d.**

QUARTER-PLATE Adams Natti Folding Pocket, Zeiss Series VIIA. $f/6.3$ double Protar lens, and case; **£4 19s. 6d.**

LATEST No. 1 Ensignette, Aldis lens, focussing; **£6 13s. 6d.**

5×4 **FOCAL Plane Panros,** $f/4.5$ Tessar lens, self-capping shutter, Antinous release, four slides, and case; **£13 7s. 6d.**

P.C. FOLDING Focal Plane Panros, $f/6.8$ compound Homocentric lens, self-capping focal plane shutter, three slides, film pack adapter, and case; **£11 13s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **N. AND G. Sibyl,** $f/6.3$ Tessar lens, screen, and six slides; **£7 19s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **SIBYL,** $f/4.5$ Tessar lens, iris mount, Antinous release, six slides, and changing box; **£12 13s. 6d.**

5×4 **ANSCHUTZ Folding Focal Plane,** Dagor lens, self-capping shutter, three slides, rollholder, and case; **£12 19s. 6d.**

STANDARD Stereo, Anschütz Folding Focal Plane, pair Dagor lenses, self-capping shutter, four slides, and case; **£18 6s. 9d.**

HALF-PLATE Folding Focal Plane Anschütz, Dagor lens and telephoto lens, three slides, film pack adapter, extension back, model A focal plane shutter, bulb exposures to 5 sec., leather case; **£13 7s. 6d.**

5×4 **ANSCHUTZ Folding Focal Plane,** Dagor lens, N. and G. folding lens hood, self-capping shutter, six slides, and leather case; **£12 3s. 6d.**

5×4 **N. AND G. Special B Zeiss VIIA.** Protar lens, three foci, changing boxes, and case; **£22 13s. 6d.**

SINCLAIR 1912 Rex Panoram Roll Film, Zeiss Protar lens, compound shutter, and case; **£6 6s. 9d.**

WHOLE-PLATE Best Spratt's Square Bellows Field, all latest and possible movements, Dallmeyer Series II. $f/6$ stigmatic lens, speeded shutter, three slides, tripod, and leather case, all of the finest quality; cost £35; as brand new; **£13 7s. 6d.**

HALF-PLATE Adams' Identoscope, Homocentric lens, $f/6.3$. Identoscope finder, with film pack adapter, and case; cost £20; **£11 7s. 6d.**

SPECIAL OFFER.—Half-plate Watson's (Anschütz Pattern) Vril Collapsible Folding Focal Plane, fitted Watson's 7in. Series I. $f/6.1$ convertible Holostigmat lens, helioidical focussing mount, engraved scale for focussing from near distances to infinity, iris, detachable front lens panel, double rising, falling, and cross front, leather bellows, direct vision biconvex view finder, Vril focal plane shutter, speeds 1-5th to 1-100th sec. and time, apertures adjusted from the outside, camera is leather covered, bushed for tripod, complete with three double aluminium-bound dark slides, Watson's Holos. Vril telephoto attachment, and leather case, beautiful condition; list £18 7s. 6d.; **£7 19s. 6d.**

SPECIAL OFFER.— 5×4 Outfit, identical to the above, in the very finest order; cost £15; **£6 13s. 6d.**

SPECIAL OFFER.—Quarter-plate Outfit, identical to the above; cost £13 13s.; very nice condition; **£5 7s. 6d.**

WHOLE-PLATE Thornton-Pickard Amber Conical Bellows Field, Staley's $f/6.8$ Euryplan convertible double anastigmat lens, T.-P. time and inst. roller blind shutter, rising and swing front, double extension, swing and reversing back, wide-angle movement, back rack and pinion, turntable, three slides, tripod, and case, practically new; **£9 19s. 6d.**

QUARTER-PLATE T.-P. Ruby Focal Plane Reflex, Aldis $f/6$ lens, Unit shutter, six slides, and case; **£8 19s. 6d.**

QUARTER-PLATE Adams' Vindex de Luxe, Zeiss VIIA. $f/6.3$ double Protar lens, swing front, focal plane shutter, bulb exposures to 5 sec., three slides, and roll holder; **£23 13s. 6d.**

QUARTER-PLATE No. 2 Triple Extension Planex, Blitz $f/6.8$ lens, reversing back, F.P. shutter, Houghton's film pack adapter, and twelve envelopes; **£6 19s. 6d.**

HALF-PLATE Erneemann Focal Plane Reflector, $f/5.7$ Rodenstock Heligonal lens, revolving back, F.P. shutter, speeds to 1-250th sec., three slides; **£12 6s. 9d.**

QUARTER-PLATE No. 2 Planex Focal Plane Reflector, Cooke $f/3.5$ stigmatic lens, triple extension, revolving back, three slides; **£10 19s. 6d.**

QUARTER-PLATE T.-P. Unit Focal Plane Reflex, attachment; cost £5 5s.; **£3 10s.**

WHOLE-PLATE 1912 T.-P. Royal Ruby Field, Ruby $f/6.8$ convertible double anastigmat, T.-P. Royal shutter, three slides, tripod, turntable, and case; **£15 19s. 6d.**

5×4 **T.-P. 1912 Folding Ruby,** Busch $f/6$ Detective Aplanat lens, Automat shutter, three slides; cost £7 10s.; **£4 19s. 6d.**

QUARTER-PLATE T.-P. 1912 No. 1 Folding Ruby, with Ruby $f/6.8$ anastigmat, Automat shutter, with three slides; cost £8 7s. 6d.; **£5 12s. 6d.**

5×4 **1912 T.-P. Folding Ruby Model de Luxe,** Ruby $f/6.8$ anastigmat lens, Automat shutter, and three slides; cost £12 7s. 6d.; **£5 5s.**

QUARTER-PLATE Regular Sanderson, Busch $f/6.5$ Detective Aplanat lens, Koilos shutter, two Planoscope lenses, two slides, Houghton's envelope adapter, envelopes, and case; **£5 7s. 6d.**

QUARTER-PLATE Regular Model Sanderson, Beck-Steinheil $f/6.3$ anastigmat, Unicum shutter, three slides, a bargain; **£5 13s. 6d.**

$3\frac{1}{2} \times 2\frac{1}{2}$ **ADAMS Vesta,** $f/4.5$ Tessar lens, compound shutter, six slides, and tripod board, and cases; **£10 10s.**

QUARTER-PLATE N. and G. Sibyl de Luxe, double extension, Zeiss VIIA. $f/6.3$ double Protar lens, Antinous release, eight slides, tripod board, and cases, as brand new; **£18 19s. 6d.**

LATEST No. 1 F.P.K., Goerz $f/6.8$ Dagor lens, compound shutter, and case, as brand new; **£7 7s.**

STANDARD Stereoscopic Lizards' Challenge Tropical Model, 7in. $f/6.8$ Dagor lens, compound shutter, Antinous release, long extension, rack focussing, plate back hooded screen, three bookform slides, and case, 1912 model, never used; cost nearly £25; **£16 2s. 6d.**

P.C. ANSCHUTZ Focal Plane, Goerz $f/4.8$ Celor lens, self-capping shutter, three slides, film pack, and case; **£11 19s. 6d.**

LATEST Goerz Vest Pocket Tenax, Dagor lens, twelve slides, and daylight enlarger, as brand new; **£10 13s. 6d.**

GOERZ Vest Pocket Tenax, Dagor lens, twelve slides, rollholder, and case, early pattern; **£7 19s. 6d.**

HALF-PLATE M.C.C. Mahogany Body Artificial Light Enlarging Lantern, Petzval $f/4$ extra rapid quick-acting enlarging and portrait objective, rack mount, iris stops, and ruby cap, rising and falling front, long extension sufficient to enable one to copy to full size, rack and pinion focussing, square bellows, special negative carrier, rack revolving and swing adjustment, 8in. double plano-convex crystal condenser in oxidised brass mount, Russian iron cone adjustment for the light, Russian iron lantern body, complete set of incandescent gas fittings, guaranteed perfect; **£5 7s. 6d.**

HALF-PLATE Latest 1912 Model Shop-soiled only No. 2 Planex Reflex, fitted Cooke 8in. Series II. $f/4.5$ stigmatic lens, sky shade, rack rising front, rack and pinion focussing, reversing back on the revolving principle, back screen, focal plane shutter, speeds $\frac{1}{4}$ to 1-100th sec. and time, outside adjustments, three aluminium-bound slides, guaranteed as brand new; **£14 15s.**

HALF-PLATE N. and G. Special B Universal, Zeiss VIIA. $f/7$ three-foci Protar lens, iris mount, and colour screen, double rising front, N. and G. shutter, speeds 1 to 1-100th sec., pneumatic release, double finders adjusted for the three foci, long extension sufficient to take single components, changing box for plates and films, three slides, screen, and case; cost approximately £45; **£17 7s. 6d.**

HALF-PLATE T.-P. Latest Pattern Artificial Light Enlarging Lantern, $f/4$ Petzval Enlarging objective, iris, rising front, clamping screw, long extension sufficient for copying to full size, rack and pinion focussing, conical bellows, special negative carrier with rack revolving and swing adjustment, 8in. double plano-convex crystal condenser in oxidised brass mount, Russian iron cone adjustment for the light, actuated from the back by rack and pinion, Russian iron lantern body, complete set of incandescent gas fittings, polished mahogany body, as new; **£6 2s. 6d.**

5×4 **SANDERSON Universal Folding Hand and Stand,** Blitz $f/6.8$ convertible double anastigmat, Koilos shutter, three slides, and case; **£5 19s. 6d.**

QUARTER-PLATE Latest Tropical Sanderson, Goerz $f/4.8$ Celor lens, Goerz Sector shutter, autochrome screen in cell, Antinous release, three brass-bound teak slides, F.P.A., tripod, and cases, as new; **£13 19s. 6d.**

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QUARTER-PLATE No. 6 Folding Cameo, with rack and pinion double extension, special swing back, Beck symmetrical lens in Automat shutter, rising and cross front, hooded ground-glass focussing screen, and six dark slides, new condition; **£3.**

PAIR of 8X Ross Prism Binoculars, with wheel focussing and independent eyepiece adjustment, also leather case; **£4 15s.**

5x4 CAMEO, with rack and pinion focussing extension, Beck symmetrical lens in automatic shutter with pneumatic release, speeds 1 to 1-100th sec., reversible brilliant view finder, rising and cross front, focussing screen, and two slides; **£2 6s.**

3½ x 2½ ERNEMANN Compact Folding Pocket, fitted Blitz Series III. double anastigmat lens, f/6.8, in compound shutter, rising and cross front, rack and pinion double extension, direct brilliant view finder, three dark slides, and film pack adapter; **£4 10s.**

QUARTER-PLATE Junior Sanderson, with all usual movements, high rising and swing front, etc., fitted Clement and Gilmer Panorthostigmat lens, f/7, in iris shutter, with speeds from 1 to 1-100th sec., three double dark slides; **£8 2s. 6d.**

QUARTER-PLATE Ernemann Folding Focal Plane, ebomised mahogany, with shutter speeded from 1-10th to 1-1000th sec. and time, fitted anastigmat lens, f/6.8, changing box for twelve plates, hooded ground-glass focussing screen, and leather case (12178); **£5 7s. 6d.**

STEREO Goerz Anschutz, latest pattern, with self-capping focal plane shutter speeded from 5 to 1-1200th sec., pair of Goerz Series III. double anastigmats, f/6.8 (one adaptable for panorama), rising and cross front, hooded ground-glass focussing screen, six double dark slides, aluminium bound, and black leather case; **£16 17s. 6d.**

POSTCARD and 10x15 cm. Goerz Stereo. Tenax, double extension, pair of Dagor lenses in stereo. compound shutter, speeds from 1 to 1-250th sec., direct brilliant finder, sliding screen, divisions, four leather-covered dark slides, film pack adapter, and waterproof case; cost £19; **£14 10s.**

3½ x 2½ MARION Dainty Soho Reflex, latest pattern, model 2, with reversing back, full size finder, Kerschaw patent shutter, rising front, rack and pinion extension, fitted Dallmeyer Series II. double anastigmat, f/6, six blackform double dark slides and tweed case, absolutely new condition; list price £19 2s. 6d.; **£14 2s.**

QUARTER-PLATE Show Folding Nit in anastigmat, f/6, Unicum shutter, three double dark slides, finder, and case, in good condition; **£2 17s. 6d.**

DUPLEX Wizard, quarter-plate daylight loading films, also independent back, with focussing screen, and one double dark slide, rapid rectilinear lens, Wollensac shutter, finder, equal to new; **35/-**

No. 4 **BULL'S-EYE** Kodak, daylight loading film, with Kodak lens and shutter; cost 33/-; **10/-**

KODAK No. 4 Special Bullet, 5x4, daylight loading films, with detachable rollholder with Kodak rapid lens, time and inst. shutter, two finders, and focussing mechanism; cost £2 10s.; **15/-**

5x4 GOERZ Anschutz, model A shutter, speeds from 5 to 1-1000th sec. and time, Goerz Dagor Series III. f/6.8 anastigmat lens, six double dark slides and leather case, good order; **£5 17s. 6d.**

WATSON Magazine Reflex, with full size finder, mechanical changing, focussing adjustment, time and inst. roller blind shutter, speeds from 1-15th to 1-100th sec., rapid rectilinear lens; **22/8**

HALF-PLATE No. 2 Planex Reflex, latest pattern, with high rising front, revolving back, deep hood, and full size finder, focal plane shutter speeded from 1 to 1-1000th sec. and time, 1½ extension slide rails, fitted Goerz Color double anastigmat f/4.8 lens, three double aluminium-bound dark slides, solid leather case; cost over £24; price **£16 7s. 6d.**

QUARTER-PLATE Thornton-Pickard Triple Extension Imperial, fitted Dallmeyer stigmatic lens, Series II. f/6, Thornton-Pickard shutter, six double dark slides, reversing back, waterproof case, iso. screen, and tripod, splendid order; **£5 17s. 6d.**

HALF-PLATE Thornton-Pickard Triple Imperial, up-to-date model, with high rising and swing front, all usual movements, Busch 8in. rapid aplanat lens in Thornton-Pickard shutter, three double dark slides, tweed case, and tripod, in splendid order; **£4 2s. 6d.**

QUARTER-PLATE Holborn Ilex Reflex, full size finder, magazine for twelve plates, rack and pinion focussing, fitted 6in. Goerz Series Ix. Syntor anastigmat, f/6.8, and leather case; **£3 18s. 9d.**

No. 4A **SPEED** Kodak, size 6x4½in., with Folmer and Schwing focal plane shutter speeded from 1-15th to 1-1000th sec., Voigtlander Collinear lens, Series III. f/6.8, plate adapter, focussing screen, and one double dark slide, leather case; cost £10 15s.; in splendid order; **£10 7s. 6d.**

HALF-PLATE Double Extension Conical Bellows Field Set by Lonsdale, with all usual movements, turntable, 8½in. Staley Eurplan Nulh Secundus f/6.8 lens in Koilos shutter with pneumatic release, tripod, and case, splendid order; **£8 6s.**

HALF-PLATE Goerz Anschutz, latest pattern, with self-capping focal plane shutter speeded from 5 to 1-1200th sec., fitted Goerz Series III. Dagor double anastigmat lens, three double dark slides, colour screen, extra box pattern view finder, Akla daylight loading dark slide and developing tank, tripod, and two leather cases, magnificent outfit; **£14 17s. 6d.**

No. 1 **ADAMS** Yale Magazine, changing box for twelve plates, Richmond rapid rectilinear lens, speeded shutter from 1 to 1-100th sec., and case; **£2.**

No. 3 **FOLDING** Pocket Kodak, latest pattern, with Bausch and Lomb rapid rectilinear lens, Kodak shutter, finder, and leather case, equal to new; **£2 6s.**

POSTCARD Roll Film Carbine, up-to-date model, No. 4, fitted Beck symmetrical lens in Automat shutter, high rising and cross front, equal to new; **£2 17s. 6d.**

HALF-PLATE Double Extension Conical Bellows Solid Mahogany Set by Moore, fitted rapid rectilinear lens, two double dark slides; **£2/6.**

QUARTER-PLATE Junior Sanderson, with usual movements, back focussing screen, high rising front, Busch rapid symmetrical lens, f/8, in Unicum shutter, three double dark slides and leather case; **£4 6s.**

4½ x 6 cm. MINIATURE Selfix by Butcher, with self-erecting front, Zeiss Tessar anastigmat, f/6.3, in compound shutter, twelve dark slides, film pack adapter, leather case, and wallet for extra slides; **£7 5s.**

7x5 DAYLIGHT Enlarger for above, also developing tank, printing frames, and sundries; **15/-**

HALF-PLATE Triple Diamond Solid Mahogany Field Set, with turntable, high rising and swing front, swing and reversing back, all up-to-date movements, fitted Dallmeyer Series IV. Carfax anastigmat, f/6.3, three double dark slides, three-fold ash tripod, waterproof case, as new; **£5 17s. 6d.**

HALF-PLATE Thornton-Pickard Ruby, double extension, with real leather bellows, turntable, swing and reversing back, fitted No. 4 Dallmeyer stigmatic f/6 lens, Thornton-Pickard time and inst. shutter, three best quality double dark slides, tripod, and case; **£7 10s.**

No. 4b **ALVISTA** Panoram, with adjustable speeds to shutter, view finder, Goerz Series III. Dagor anastigmat, f/6.8, also plate back with focussing screen, in excellent order; **£5 17s. 6d.**

QUARTER-PLATE Magazine Hand Camera, Spido pattern, by Zion, of Paris, fitted with Zion anastigmat lens, speedy shutter, rack and pinion focussing action with index, best quality brilliant finder, and magazine changing box for twelve plates, first-class order; **25/-**

QUARTER-PLATE Butcher's Ralli Reflex No. 4, with focal plane shutter, speeds from 1-20th to 1-500th sec., rapid aplanat lens, hooded screen, and two dark slides; cost £1 4s.; **£2.**

5x4 MODEL C Wizard, with rack and pinion focussing, rapid rectilinear lens by Manhattan Optical Co., swing back, one double dark slide; cost £3 17s. 6d.; **£2.**

5x4 EASTMANN Kodak, with best quality rapid rectilinear lens by Bausch and Lomb, camera slightly imperfect; cost £3 15s.; **20/-**

KODAK No. 4 Panoram, in good condition; **27/8.**

5x4 EXTRA Long Extension Premo, swing and reversing back, front and back rack extension, six double dark slides and leather case, condition equal to new; **£3 10s.**

5x4 BUSCH Cycam Daylight Loading Roll Film, fitted Busch Detective Aplanat lens, 6½in. focus, rack and pinion focussing extension, Unicum shutter, leather case and five dark slides, in splendid order; **£2 2s.**

HALF-PLATE Golf Montauk, compact model, rapid rectilinear lens in Unicum shutter, rack and pinion focussing, three double dark slides and leather case; **£2.**

9x12 "JUMELLE" with focussing adjustment, rapid rectilinear lens, speeded shutter, and detachable magazine for twelve plates, Spido pattern; **14/6.**

QUARTER-PLATE "Stanley" Magazine Hand Camera, splendidly constructed of mahogany covered with sewn leather, fitted rapid rectilinear lens, f/8, in focussing mount, roller blind shutter with adjustable speeds, two finders, hooded focussing screen, and eighteen thin mahogany double dark slide for thirty-six flat films self-contained in camera; **27/6.**

QUARTER-PLATE Stamp Camera, with nine lenses, one dark slide, and copying stand with masks; **5/6.**

"ROYAL MAIL" Panel Camera, with three lenses, two slides, two border negatives, and masks; **12/6.**

POSTCARD Salex Roll Film, latest model, with double extension by rack and pinion, Goerz Series III. double anastigmat (Dagor) f/6.8 in compound shutter, rack and pinion rising and cross front, three dark slides, and focussing screen in wallet, first-class condition; **£3 10s.**

POSTCARD Ensign Latest Pattern Reflex Model A, with self-capping shutter on the Unit system, long extension, full size finder, with deep hood, Goerz Color lens, f/4.8, six double dark slides with aluminium sheaths, solid leather case, new condition; **£12 17s. 6d.**

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The Photography of Oil Paintings.

By Isaac Lowenfeld.

Special to "Photography and Focus."

Suggestions as to the apparatus and material most suitable: the arrangement: orthochromatic plates: avoiding reflections: focussing: the direction of the lighting.



IT is a very good test of the technical skill of a photographer to get him to photograph an oil painting. The work is sufficiently outside the usual sphere of his operations to make demands upon the bases of his technique and upon his commonsense. If he accomplishes his task satisfactorily, he may fairly claim credit for a considerable success. Here are a few hints which will perhaps help him to obtain such a result.

The first thing to be done is to select the best position for the work. This must be one where there is a good light, a firm support for picture and camera, and where reflections will not be troublesome. For the moment, we will only consider the middle condition of the three.

If the camera has a smooth base, so that it will readily slide on a table, and if it does not have to be so far from the picture as to make it impossible, it is best to fix up the picture, and to support the camera also, on a firm table. Any shake during the long exposure will not then be likely to affect the definition, as it will move both together. If the camera must be on a tripod, and the work is done on a boarded floor, the door of the room should be locked, and no one permitted to walk about in it during the exposure.

The lens must be exactly opposite the centre of the picture, and the picture and the front of the camera must be exactly parallel. Strictly speaking, it is the back of the camera, or, rather, the plate itself, that must be parallel with the picture; but it is easier to make sure that the front is parallel, and in every camera fit to use, the plate and the camera front should be strictly parallel already, unless intentionally altered.

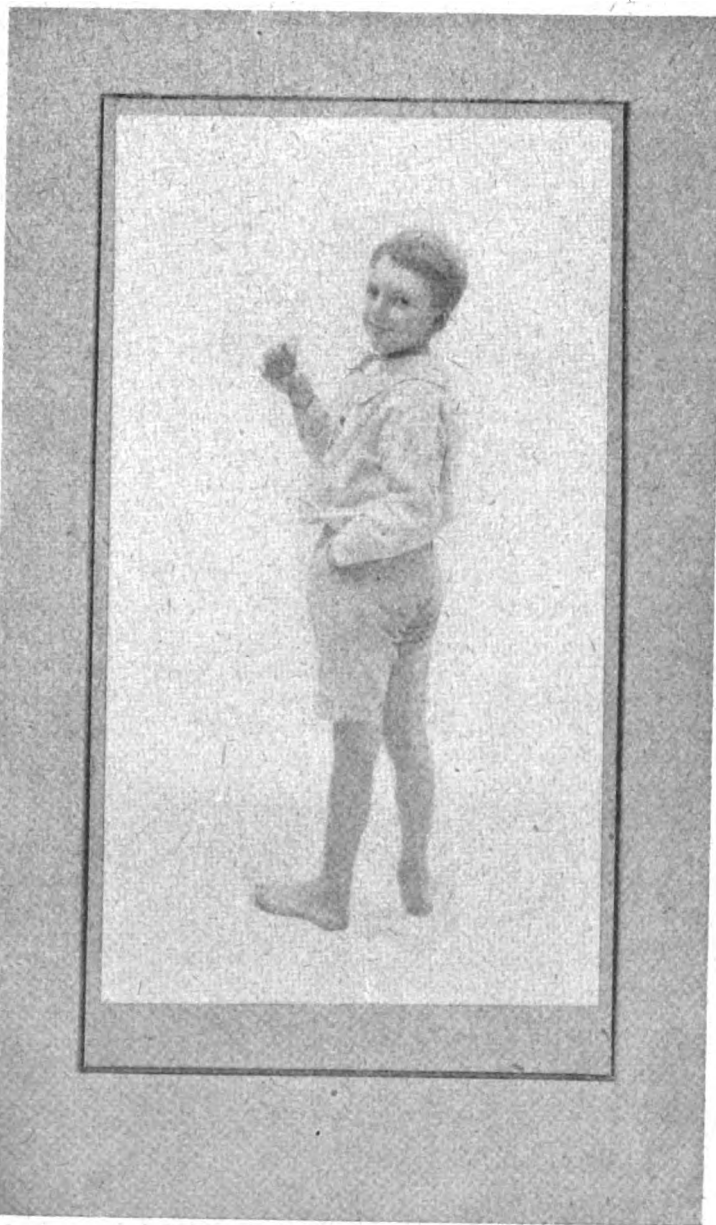
It may save some waste of time and disappointment if it is pointed out at once that satisfactory work of this kind cannot be done with magazine cameras and others which have not sufficient extension to allow of the lens giving a sharp picture on the required scale, and which have not a focussing screen.

A very simple type of camera will do for copying. It need have neither rising nor cross front nor swing back; but it should be rigid, and should be capable of long extension. An anastigmat lens working at a large aperture is a luxury; but practically any lens will give a perfect result, unless it is so bad as to be unfit for photography at all; since the subject is one which does not move, so that we can stop down the lens until the definition is what we require.

As when a picture is copied it is always reproduced on a larger scale than when a landscape or a portrait is taken, the camera will require considerably more extension. If the photograph is to be the same size as the original, the plate will have to be nearly twice as far from the lens as it is in landscape work. To find the capabilities of the camera in this direction, it should be

racked out as far as it will go, and then, the lens being put near the picture, the camera may be slowly drawn back until the image on the ground-glass is seen to be sharp. The camera is then at the nearest point to the picture at which it can be used with that lens, and the picture is on the largest scale that is possible with that apparatus.

When the distance of the camera has been settled, the parallelism of camera and original must be seen to. Most



HAVE A BITE?

BY HUBERT E. GALLOWAY.
From the Advanced Workers' Competition.

paintings are rectangular; and in that case, the sides of the painting or of its frame will provide a good guide for parallelism. If these straight margins, as seen on the focussing screen, are all exactly parallel with the edges of the screen, or with the guiding lines that are usually ruled on focussing screens, we may be sure that the camera and the subject are square.

The final focussing may then be put in hand. This should be carried out very carefully. Whatever may be said for "fuzzism" in landscape or in portraiture, there is no excuse for it when we are copying a picture. What fuzziness the painter may have thought necessary he introduced into his picture himself. Our aim has got to be to secure a faithful transcript of his work. If the original is at all fuzzy, or even if it is not, it may be very difficult to focus it sharply, from the want of any very clearly defined objects on which to concentrate the attention. This can be remedied if the picture is not under glass, and no oil painting should be photographed with glass over it, by cutting two or three little V-shaped snips of white paper, running to a sharp, finely tapered point, and causing them to adhere to the front of the picture by wetting them. One should be put at the middle, and a couple near two diagonally opposite corners; more may be used if they are found to be necessary. They should be put on dark parts of the picture, so as to show up well. The point of the paper makes it easy to see when the sharpest focus is obtained. It may seem an absurdly needless observation, but a reminder to be careful to remove them before exposing the plate really may be of use.

It is usual to photograph oil paintings on orthochromatic plates, and to use a colour screen. It is very rarely, if ever, that the best result can be got upon non-ortho. plates and with no screen. The most convenient position for the screen is close to the lens, inside the camera. It must be in position when the focussing is being done; and although one must focus and then alter the stop, focus and alter the stop, and so on, until it is found what stop is necessary, the final critical focussing should always be done with the stop that is to be used for the exposure.

A trial exposure must be given, and this should be done by pushing in the shutter of the dark slide a little at a time, so as to secure several exposures on one plate, each one twice as long as the previous one. The strength of the light falling on the picture should be measured with an exposure meter; if the exposures all told are very long, it may be measured two or three times, and a mean taken. The exposure must be a full one, or some of the benefit to be got from the ortho. plate and colour screen will be lost.

If we want to see ourselves in a mirror, we stand straight in front of it, and not to one side or the other; and if we want as clear a picture as possible we put the mirror with its back to the light, while we ourselves face it. The highly reflective surface of a varnished oil painting acts as a mirror, but in this case we do not want to see the reflections, but to avoid them. We can profit by the every-day experience just mentioned, however.

It has just been seen that the camera must face the picture, fairly and squarely, or its margins will not be parallel, and distortion, of which this is the most prominent sign, will be present everywhere more or less, except at the central point; so that the reflections that are likely to be seen by the eye of the lens will be reflections of the camera itself and of its surroundings. There is no way of "getting rid of reflections" without meddling with the reflecting surface itself, and that, in the case of a valued painting, may be dismissed as not allowable. All that can be done



"GO TO BED, SLEEPY HEAD."

From the Advanced Workers' Competition just closed.

By Miss Rossi.

is to make quite sure that the reflected objects shall be as unnoticeable as possible; and to secure this two things can be done. We may take care that there are no light objects, or strong contrasts, in anything that will be reflected, and we may also see to it that the light which falls on the picture itself is a great deal stronger than that which falls on the camera and its surroundings.

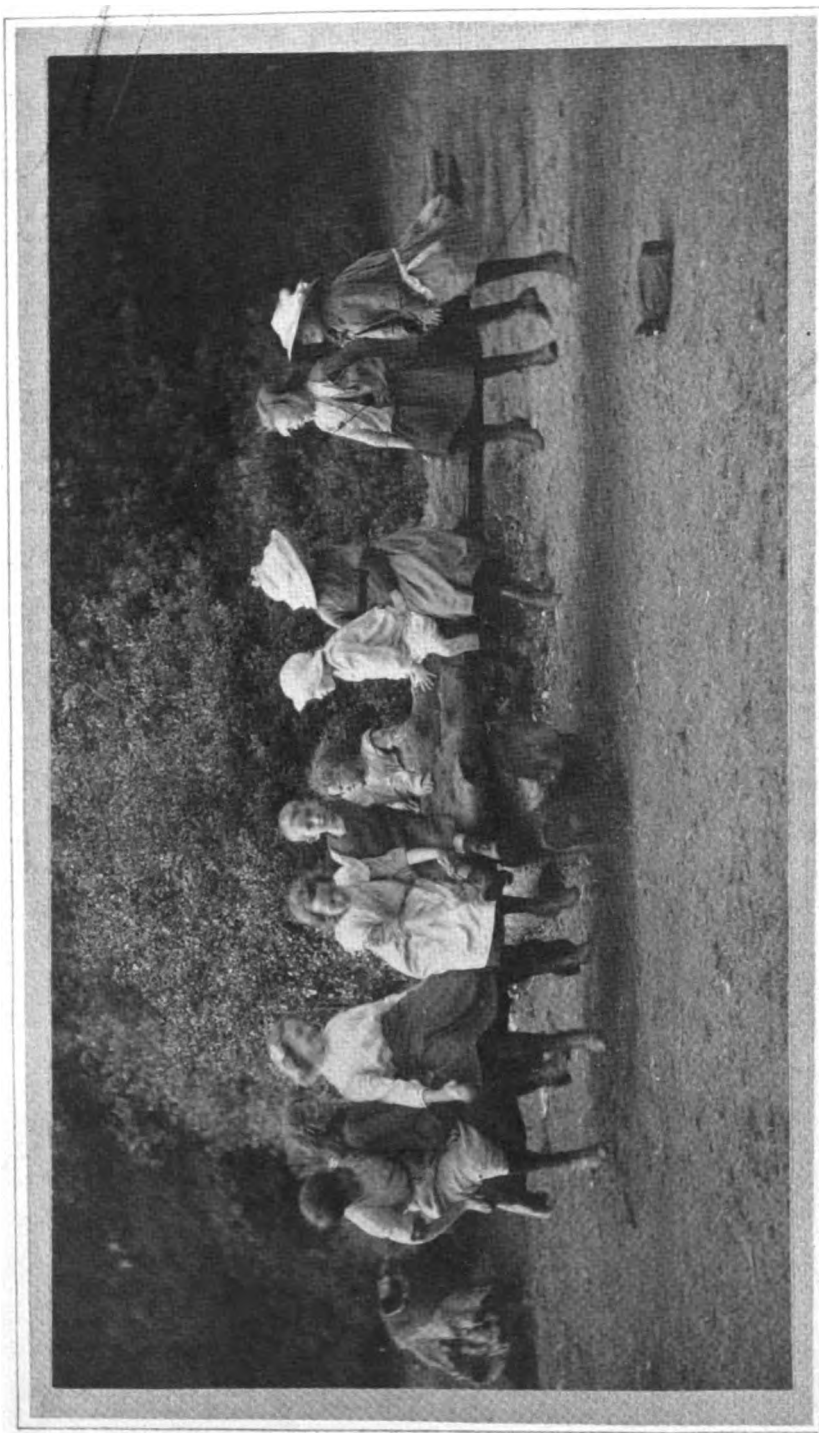
Therefore any bright brasswork should be covered up. If there is a light wall behind the camera, it should be covered with the darkest material available.

An arrangement which is often the most convenient for the amateur photographer is to put the picture at right angles to the window and to one side of it—the side which has a wall at right angles to the window and near to it. The camera is arranged the other side of the window, but in shadow, which can usually be managed with a curtain; while behind the camera, as viewed from the picture, there is nothing but the room, which should be kept as dark as possible. If there is another window, it should be covered during the exposure.

In such a position the picture should be turned on one side, its top edge next the window, so as to get the full effect intended by the painter from any little irregularities of its surface. Two photographs of the same oil painting, one with its top edge next the light and the other with its bottom edge in that position, will often be found to be quite different.

Out of doors the dodging of reflections becomes comparatively simple. The camera may be set up in front of any building—the darker the better—and the picture turned to face the building. Reflections are then seldom very troublesome.

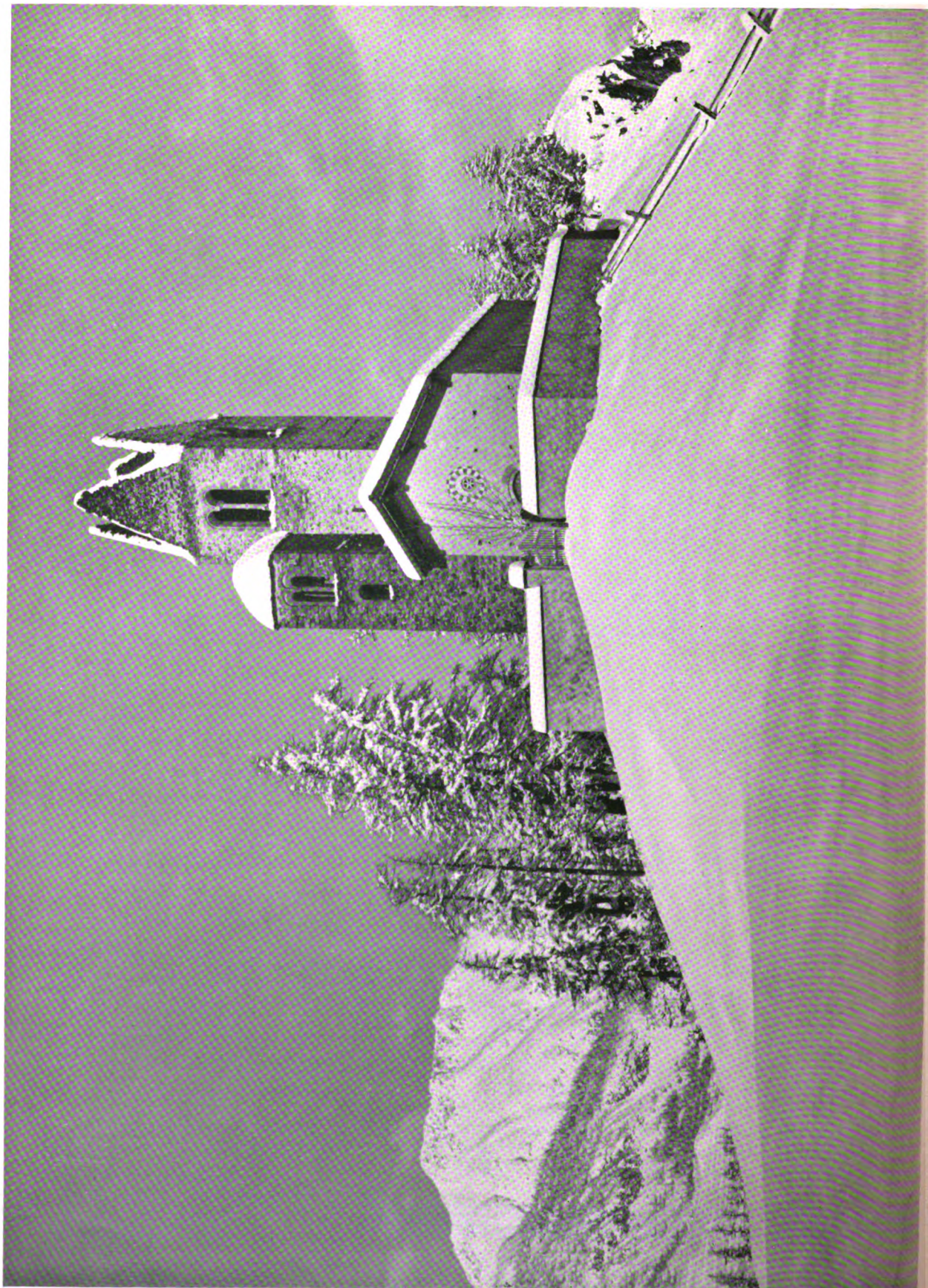
There is no doubt that the use of a panchromatic plate and a deep screen not only gives a truer colour rendering of most pictures, but also goes a very long way towards getting rid of reflections. The simile of the mirror must not be pushed too far, because, although the varnished surface of a picture is highly reflective, it is not flat; so that although the camera, etc., may be exactly opposite the picture as a whole, it will not occupy that position with regard to the sloping sides of any little hillocks of paint. The point is worth mention in the interests of accuracy, but in practical work no trouble is likely to arise from this cause, or at least very rarely. The writer in a lengthy experience of this work has never met with a case.



BY ERNEST F. GILBERT.

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Lessons for Beginners

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Second Series. Lesson XXIV.—Washing Prints on Self-toning P.O.P. : Permanence.

THE fixing of a print on self-toning paper takes very much less time than is required by the toning action which takes place in the same solution; probably two or three minutes in a hypo bath of the strength generally recommended is sufficient for fixation, so that there need be little fear that this will not be complete by the time the picture is toned. It remains, then, when the toning has gone as far as we think is desirable, to get rid of the hypo and the salts it has dissolved out of the paper by washing.

To a great many workers the washing of prints is the greatest bugbear of photography. It is a troublesome operation, which nothing can render interesting, and there is very naturally a desire to avoid it if it can be done. Hence the popularity of the so-called "hypo eliminators." In certain circumstances such preparations have their uses, but it is generally agreed that for removing the hypo from a print—and if it is not removed we cannot expect our prints to possess even a moderate degree of permanence—there is nothing to equal plain water. With some of the substances that have been recommended for use as hypo-eliminators, it is certain that, while they decompose the hypo, they form with it products which are at least as injurious as any that might be formed by the hypo itself, and therefore, when they have acted, we must still give as much washing as before in order to eliminate the eliminator.

It should be noted that the reason for the removal of the hypo is not that hypo itself is directly injurious to the prints, but that it is apt to decompose, and the products of its decomposition are harmful. Unless, therefore, we know the result of using an eliminator, and know that whatever salts are formed they are harmless, it is better to rely upon washing for its removal. When the negatives have to be submitted to some after-processes, such as intensification, in which the presence of a trace of hypo itself will be hurtful, then the use of a hypo-eliminator as an intermediary bath midway in the washing may be distinctly advantageous.

Wasteful of Water.

Both plate and print washing as often carried out is extremely wasteful of water. This may not matter where there is practically an unlimited supply, but in cities where water should not be recklessly wasted, it is important to avoid using more than is actually necessary. There are two reasons for this of which we should not lose sight. One is that it is very unwise to do anything which will bring amateur photography into disrepute, or afford any basis for the imposition of an extra water rate on those who practice it,



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BY W. J. HART.

Awarded a Certificate in the Advanced Workers' Competition just closed.

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while the other is that the methods of washing which involve a waste of water are just those which are least efficient for their purpose.

All photographic washing is essentially *diluting*. The negative or print wet through and through with a solution of hypo is placed in water which dilutes that solution; when the water is changed the print wet with the diluted solution is placed in water which still further dilutes it, and so on. However thoroughly the print is washed, the last washing water is, necessarily, a solution of hypo, although one so infinitely dilute that for our purposes we may regard it as practically plain water.

There are two ways of reaching this stage. One is to use an immense quantity of water, in which case it is possible to suppose that even a single change of water would suffice; the other is to take care that each change of water is of the most complete kind, so that as little as possible of the one washing water with the hypo it contains is carried into the next. This, although at first sight it may seem the most laborious, is actually the quickest and undeniably the most effective and certain method of washing.

Print Washers.

There are various print washers on the market, but when there are only a few prints to be washed, as is ordinarily the case with the amateur, the method of washing with dishes described below is what is to be recommended. The fault of most print washers is that the water is not completely changed; in some it is not changed at all, merely running in and running out at the same time—a method which uses the most water and takes the longest time of any.

For the washing of a few prints two dishes will be required. With these the prints are transferred singly from one dish to the other, allowing each print to drain thoroughly before putting it in the other dish. Between each change the water in the dish is emptied out, and the dish itself is well rinsed before refilling it. In from half an hour to threequarters, according to the number to be dealt with, this will be sufficient for the largest batch the amateur is likely to have to handle.

He will then have given them seven or eight complete changes of water, during which they will have been kept moving almost all the time, and this is ample.

Prolonged Soaking is Useless.

It must not be supposed from this that seven or eight changes of water, with the prints lying in a pile in the dish all the time, will be sufficient washing. On the contrary, hypo will still be present in an appreciable quantity after twice as many "changes," spread over two or three hours, if the separate draining of each print at each change is not properly carried out.

There is no part of the photographic process in which the shirking of a little trouble is likely to have such a detrimental effect upon the work produced as in the washing of prints. Mere soaking in water is of no use; in fact, prolonged soaking is harmful rather than the reverse. The essence of effective washing is to make each change of water as complete as possible; and if this is done, nothing whatever is gained by allowing a print to remain more than three or four

minutes in each lot of water. All the hypo that that water is going to remove from it will then be extracted, and if it is left in for another half-hour or so we are only prolonging the time the washing will take.

Collodion and Gelatine Papers.

After the washing, it only remains for the prints to be dried. They may be very lightly blotted off on both sides with one of the fluffless blotters supplied for photographic purposes, and then placed face upwards, out of the dust, to dry spontaneously. If the prints are on a gelatine self-toning paper, the blotting may be omitted, as unless done with a very light hand, the prints will be found to adhere to the blotter.

Some of the self-toning papers are "collodio-chloride" and not "gelatino-chloride" papers—that is to say, the vehicle of the sensitive salts in the former case is collodion, in the latter gelatine. Collodion papers may be freely blotted.

Collodio-chloride papers can be dried with the help of heat if this should be necessary; whereas with gelatino-chloride papers this cannot be done. But although heat *can* be used, it is best not to employ it. If the prints are wanted quickly, after blotting them off they should be pinned up in a current of air. A good plan is to open a window at the bottom, and to pin them to the bottom sash, which is raised just enough for the prints to hang clear. There is sure to be a good draught, and they will usually dry in a quarter of an hour in such a position.

Are Self-toning Prints Permanent?

A question that is often put to me is whether this paper gives results that are as permanent as others. In reply to this, one has to point out that it is generally recognised now that developed silver prints, that is to say prints on bromide or gaslight papers, are more lasting than prints on any form of p.o.p., and that prints on p.o.p., which are separately toned with gold and then fixed, have a greater chance of permanence than prints that are toned and fixed in one operation. At the same time, such prints, if they are treated strictly according to the manufacturers' instructions, are properly washed, and mounted with an adhesive of an innocuous character, will certainly keep unaltered for many years.

The rapid fading or discolouration which often takes place amongst amateurs' prints (and is by no means unknown amongst the professionals') is not due at all to the want of permanence of the process, but to the manipulations not being properly carried out; and particularly to inefficient washing, substituting soaking, prolonged or otherwise, for a series of complete changes in rapid succession.

When one sees it pointed out in print that such a process as p.o.p. is not very permanent, it is not to be supposed that this means that the prints made by it, if made properly, are going to fade in a year or two, but simply that it is not likely that they will last as long as the paper on which they are printed, as it is reasonable to suppose that a print in platinum or carbon will do. For all the purposes for which the average amateur is likely to require them, prints on self-toning paper may be regarded as permanent, if properly made.

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8. Entries marked "Competition" must reach The PAGET PRIZE PLATE CO., Ltd., Watford, Herts, England, on or before September 30th, 1912.
9. The results will be announced in the photographic press as soon as possible after the judging is completed.

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PRACTICAL PARAGRAPHS

FOCUSING IN A POOR LIGHT. Those who have to focus in a poor light, as in interior work, and often when copying is being done, will find it a great help to make the ground-glass more transparent in, say, four or five spots in different parts of it. One may be in the centre, and others near the four corners, for example. A trace of oil rubbed on to the ground side of the glass may be used, or if the spots are only wanted quite temporarily, a drop of water can be used. Anyone who doubts the utility of this very simple dodge would do well to set up the camera, say, in a room lit by artificial light, and to try focussing on various objects, without altering the glass and then with it.—H. L. PICKEN.

* * *

MOUNTING PRINTS IN OPTICAL CONTACT WITH GLASS.

For some purposes it is advantageous to mount a print with its face in contact with a piece of glass, a method which gives great brilliancy. P.O.P. prints should be selected, and they must be hardened with formalin after washing, and then be allowed to dry. The glass should be "patent plate," very carefully cleaned. The negatives should be masked, so that the prints have a white margin; they need not be trimmed, but left a little larger than the glasses to which they are to be mounted. Three ounces of good white gelatine must be soaked in cold water until perfectly limp, and then the surplus water being squeezed out, the gelatine is immersed in about a pint of boiling water, in which it will dissolve almost directly. The solution must be filtered through two thicknesses of cambric into a dish, which has been heated by being filled with hot water for a minute or two. A handkerchief makes a good filter. The dry print is immersed in the warm solution of gelatine, and as soon as it is limp it is picked up, laid face downwards on the glass, covered with a piece of sheet rubber decidedly larger than the print, and well squeegeed into contact. It is left to get quite dry, after which it may have its edges trimmed off, using the edge of the glass itself as the cutting guide.

* * *

A PLATE MARK.

A simple way of plate marking a mount is to obtain from an engraver a copper plate of the required size. After the print is mounted, and before the mountant is dry, it should be placed on a smooth flat pad of newspaper, its face covered with a sheet of waxed paper, such as plates are wrapped in, the copper plate arranged in position on top, and the whole screwed up tightly for a day or two in a letter-copying press. It will come out with a well defined plate mark.

* * *

A HELP IN TRIMMING.

When the photograph has vertical or horizontal lines in the picture with which it is important that the boundaries of the print shall be strictly parallel, it will be found a great help to trim the first edge, using an old negative glass as a guide. The glass must have one long side of it perfectly straight and smooth, not so common a thing as might be expected; and one having been found answering this requirement, the image may be dissolved out of the gelatine, the plate washed and allowed to dry. When dry it should be carefully ruled with a series of fine lines, an eighth of an inch apart, and all strictly parallel with the straight selected edge. The lines may be ruled in ink, or may be cut into the gelatine coating with the point of a sharp knife. In the latter case, a little Brunswick black should be wiped into them and allowed to dry. The plate is laid down upon the print, and thanks to the lines, is easily adjusted so that its edge is parallel with the lines in the picture, and that edge of the print is then trimmed, using the glass as a guide. The trimming may be finished with a print trimmer, working from the cut edge as a base, or the other three sides may be trimmed with a knife and set square.

LIGHT FOR PHOTOMICROGRAPHY.

For photomicrography when very high power work has not to be done, the inverted pattern of the incandescent gas burner will be found extremely convenient, both for transmitted and for reflected light. The burner can be fitted to a leaden base or foot, like a Bunsen burner; but the plan I have used for some time is to hold it on a retort stand by means of the ordinary tube clamp with universal joint, which allows its position to be adjusted to a nicety in every direction.—H. EWINS.

* * *

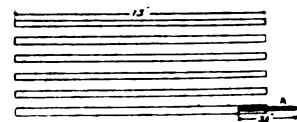
GLAZING P.O.P. PRINTS.

Ferrotypes plates are easily bent and scratched. It is much better to use a piece of plate-glass, which also gives a higher gloss. A piece of broken window serves excellently. If its sharp edges are taken off with a file. It should be scrubbed with soap and water and a nail brush, dried and polished thoroughly with methylated spirit. Different makes of paper display different degrees of obstinacy in peeling off. One may begin by washing and drying the print, then re-wetting it and squeegeeing. If the paper which is in use is found to stick to the glass when it is treated in this way, the prints should be given a bath of formalin one part, water ten parts, after wetting and before squeegeeing, leaving them in the formalin solution for a couple of minutes, and then squeegeeing them without further rinsing.—LIEUT.-COL. GILLESPIE.

* * *

BINDING LANTERN SLIDES.

Judging from what one reads from time to time; some workers seem to find this a very tedious and troublesome operation, and I am inclined to think that the method of binding the four sides with four separate strips is one reason for this. I myself always use a strip thirteen inches long, and find I can bind a slide neatly and securely with it in something under a minute. The following procedure is adopted. Some four or five strips are taken, moistened on the ungummed side first, and then on the gummed side. I use a morsel of sponge for this. They are arranged on the table in a row in front of me, the one first gummed being in front, and are left like this for two or three minutes, until, in fact, they are in their stickiest condition, which takes a little time to reach. The slide is then put down, with its cover glass held in position, in the place shown at A in the sketch, so that half its bottom edge lies beyond the strip. It is pressed firmly down, and then rolled over on its corner, towards the right, until the next edge is in contact. The end of the strip should have adhered sufficiently for it to be picked up as the slide is rolled over. Care must be taken to see that each time the slide comes down on the strip it is exactly central. When the slide has been rolled a second time, the side first put down is at the top, and the end of the gummed strip is smoothed down on to the glass. Each side as it comes uppermost is smoothed down in the same way, but the smoothing is not taken too near the corners until all four sides are done. The strip may then be rubbed down at the corners also, or, if preferred, a little V-shaped piece may be cut out on each side of the corner so that the strip there does not overlap and make the corner thicker than the rest. Some people object to this thickness, but I never cut away any of the strips, and have not found that any inconvenience arises from the strips being folded down there. I have very seldom had a slide which would not pass through the ordinary Eclipse carrier, and do not suffer from the binding coming undone or tearing at the corners.—P. TATTON.



SELF-CAPPING SHUTTERS.

In the Soho Reflex, setting the mirror makes a perfect dark chamber in which adjustments to the shutter can be made with the plate uncovered.

The construction is so perfect that there is no risk of stray light reaching the uncovered plate.

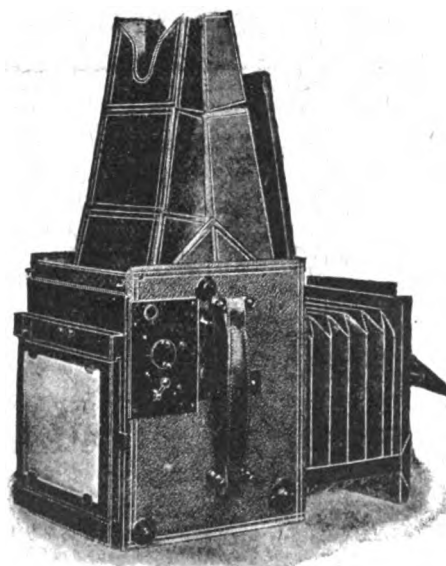
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It tells you just how the Sohos are made, what they are made of, and how to work them. Photography with a Soho is really pleasure—a recreation—not a vexatious toil. The Soho enables you to follow and focus a subject—you see it full size, right way up, until the moment of exposure. It is so simple to work, so precise and reliable, that it proves the delightful companion of a lifetime. There are six models, from $3\frac{1}{2} \times 2\frac{1}{2}$ up to half-plate, selling from £10. With Booklet 'B' will be sent a beautifully illustrated booklet containing an intensely practical article on Animal Photography with a Soho Reflex.

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"The time has come, the Walrus said, to talk of many things."

OF all the devotees of all the hobbies that exist there are surely none so incorrigibly lazy as amateur photographers. It is necessary to pamper them continually by making everything easier and easier for them. They must be saved from any and every appreciable expenditure of time, trouble, or energy. They must have self-toning papers, self-setting shutters, self-erecting cameras, self this, and self that, so that their own born-idle self shall be spared. The mere idea of a photographic operation that would take an hour to perform brings them to the verge of an apoplectic fit. I am only a feeble and insignificant animal myself, but I have seen a huge beefy photographer shudder and turn pale on trying the weight of a camera that I have cheerfully borne for twenty miles over hill and dale. He would jib at anything larger or heavier than a matchbox, and even that he would not carry for twenty miles unless somebody pushed him most of the way in a bassinette.

* * *

It was not ever thus. Time was when the photographer took the field with apparatus and accessories suggestive of the baggage train of an army corps. And he shoved his own cart. He did not whine for a camera that could be used as a waistcoat button. He had a camera on top of which he and his friends could picnic at luncheon time; and in the interior of which he could sleep, with plenty of kicking space in the event of nightmare. He never dreamt of a dainty shutter with mechanism like a lady's watch. He gave stupendous exposures with a lens cap of massive metal, with a knob the size of a workhouse pudding for a handle—a cap whose fall would cause an earthquake, and whose capacity was such that it would extinguish a sheep as easily and completely as inverting a tumbler over a bluebottle. Inserting his dark slide was a two-handed job that would have made Goliath grunt and Samson sweat. He kept his solutions in hogsheads. His plates were like the Crystal Palace rolled flat. He was a photographer, and he showed it, and was proud of it; and he would never have debased himself and his art by slinking around with a camera fit only for a gnat's opera glass.

* * *

My meditations on the sad contrast between the ancient and the modern photographer are engendered by a letter now before me. The writer has been struck with an idea, and if I could only come within reach of him he would be struck with something harder. He has a plan for avoiding the necessity for a photographer to burden himself with a camera—weighing probably the greater part of an ounce—when he goes out for a day and desires to take a few photographs. His plan is a simple one. The country is to be dotted at close intervals with penny-in-the-slot machines. From these, according to the slot in which the penny is placed, are to be obtained a reflex, a twin-lens, a vest pocket, or a field camera.

* * *

He has evidently considered his scheme with care and thoroughness, for he realises that it would not be reasonable to expect much of a camera for a penny. He suggests matchwood as a cheap and suitable material, so that on reaching home the apparatus could be broken up to make a fire for tea, the lens being used to ignite it. I hardly dare venture to suggest improvements, but it enters my mind that the lens might well take the form of an acid drop, so that he could suck that for his tea, and so preserve the contents of his feeding bottle for his supper.

As he has asked me to make his suggestion public I have done so, but, frankly, I do not think it will be adopted to any great extent. It involves too much exertion for any but the most desperately enthusiastic photographers. There is, for example, the mental effort of deciding into which of the four slots the penny shall be placed, and even if this leads to a definite conclusion the photographer finds himself faced with the toilsome task of actually inserting the coin. Then, apparently, he has to use the camera; whereas, to meet the case properly, the camera should be capable of using itself. Without egotism I think I may claim that an old suggestion of mine is a far better one. It was that the photographer should be provided with a camera that would travel about from place to place on its own legs, and walk home at night with a parcel of finished prints for the inspection of its master, who has spent the day in comfortable ease in his nice cosy little cot. I really thought that this notion had solved the problem of being a photographer with a minimum of effort and worry, yet it has never been adopted. That is why I have little hope for the slot-machine idea.

* * *

It is quite certain, however, that something will have to be done to make amateur photography simpler and easier, or it will be abandoned altogether as far too exacting and exhausting for the modern human jellyfish. I admire my friend's earnest and somewhat ingenious effort to bring about this desirable result, and hope he will not be discouraged. Let him try again.

* * *

Meanwhile I will myself offer him some assistance. Instead of the machine from which a camera can be obtained I suggest that, facing every possible view in the country, there shall be erected what I may describe as a complete automatic mechanical photographer. When the living, or semi-living, photographer sees a view of which he would like, or thinks he would like, a photograph, all he has to do is to lean comfortably against the automatic mechanical photographer for a few restful moments. Before he has had time to become tired of resting, the machine would slip a finished print into his pocket, place a sponge cake in his hand, and gently impel him on his way. Thus a photographer who was really in earnest could take several photographs in a single day, and as a necessary incentive the automatic mechanical photographers might be designed to reward him in a variety of ways to add zest to his efforts. The sponge cake might be replaced at another view point by a cigarette picture, or half a banana, or a bon-bon. Another machine might inspire him by pinning on him a medal for industry.

THE WALRUS.

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- 3.—All slides which have any award will become the property of *Photography and Focus*, and will be sent round amongst the societies and other such associations as apply for the loan of them. Any other slides may be selected by us for circulation in this manner, and will be paid for at the rate of half-a-crown each.
- 4.—Competitors may send any number of slides in any class, and may be recorded as winning any number of awards, but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, one bronze medal, and one certificate, on which all his awards will be recorded.
- 5.—Every slide must bear the competitor's name, its title, and its class. With the slides must be sent an envelope containing the name and the full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which each is entered, together with a stamped and addressed label (not loose stamps) if the slides are to be returned (if unsuccessful). But in no circumstances can the editor or the publishers accept any responsibility for slides sent in for competition or for their return, nor can slides be returned which are not accompanied by the stamps as above.
- 6.—The last day for receiving is Wednesday, October 16th. The slides must be addressed "Slide Competition, the Editor, *Photography and Focus*, 20, Tudor Street, London, E.C.," and all carriage charges prepaid.
- 7.—Not more than one slide from a negative can be admitted, nor may any slide compete which has before won an award.

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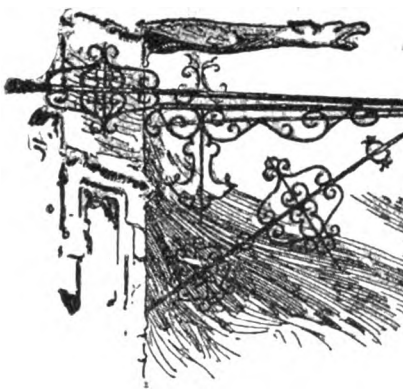
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CAMERAS AND LENSES.

SANDERSON, half-plate, Goers anastigmat lens, 5 double slides, polished mahogany, film pack adapter, leather case, stand; 25/-; approval, deposit.—Kelso, Moresby, Claremont, Exmouth. [1292]

SINCLAIR Una, 5x4, Ross Homocentric, 1/6.8, compound shutter, 3 double slides, case, Zeiss roll holder; cost 219 recently, sell 110/-; deposit.—Box 17,588, Photography and Focus Offices, 20, Tudor St., E.C. [1323]

HALF-PLATE Stereo Ernemann, Ross Homocentrics; cost 230, for 28/15, bargain.—246, St. Paul's Rd., Highbury, N. [1321]

5x4 Folding Kodak, 3 slides, tripod; 21/6, cost 24/4, bargain.—246, St. Paul's Rd., Highbury. [1322]

KODAK Camera, 5x4, 3 dark slides, takes films and plates; a bargain, 30/-—Cummins, 5, Gt. Chesterfield St., Marylebone, W. [1320]

P.C. Folding Excelsior, lin. thick closed, applanat, speeded shutter, Antinon release, hooded screen, rising, cross front, splendid condition, 6 slides, wallet, leather case, complete, 25/-; Savage target 22 rifle, B.S.A. aperture backlight, 21.—Yearsley, Bonington Rectory, Loughborough. [1319]

CAMEO, folding, quarter-plate, Aldis tripod, 6 slides, etc.; 22/5.—6, Knarborough Rd., Millhouses, Sheffield. [1317]

MICROSCOPE, 3 powers, iris diaphragm, rack focus, swing barrel, in case; cost 50/-, take 35/-—Above. [1313]

LATEST Quarter-plate F.P.K., Cooke 1/6.5, brand new, unsoiled; 26/5, cost 28/10.—Shone, 70, Watergate St., Chester. [1313]

1912 Goers-Anschutz Self-capping Folding Camera, Celor lens, 3 double dark slides, film pack, screen, case, new condition, cost over 219, bargain, 12/-; also Chapman British enlarger and Eagle half-plate, with carriers to C.D.V., Meta lamp, cost over 27, absolutely new condition, bargain, 24.—G. Castagnoli, 53, Atwood Rd., Didsbury, Manchester. [1312]

ENSIGNETTE, in case, splendid condition, anastigmat lens, 1/5.8; 22, lowest.—11, Cranbrook Park, Wood Green. [1309]

QUARTER-PLATE Folding Cameo, hand-stand, achro. lens, Lukos shutter, case, and 12 slides, also Cameo enlarger for same, complete with adapter, negative carrier 5/-; double plano-convex condenser, brass cells, lamp, reflector, etc.; what offers?—Tabb, May St., Basingstoke. [1038]

QUARTER-PLATE Folding Pocket, 1/8, hooded screen, 3 slides, aluminium baseboard; 15/-—Dickinson, 11, Kelsall Rd., Leeds. [1307]

ENSIGNETTE, No. 1, Aldis anastigmat lens, special developing tank, cost 24/5, sell for 22/10; Kodak No. 3 Cartridge, films and plates, lens 1/8, 3 D.D. slides, screen, all complete in leather case, cost 25, sell for 22.—Advertiser, 38, Emery St., Walsall. [1345]

NO. 3 F.P. Kodak, automatic shutter, portrait attachment, leather case, 24/13, hardly used, 22/13.—Wood, 138, Castellain Mansions, Maida Vale, London. [1343]

LANCASTER'S Whole-plate Patent Portrait Lens, 1/4, iris, 17/6; combination M.I.P. enlarger, 10x8, complete, square bellows, 20/-—W. Appleton, 56, Cathles Rd., Balham Hill, S.W. [1347]

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GOERZ V.P. Tenax, Dagor, 6 slides, purses, washer, and tank, absolutely as new; cash offers; cost 210/12/6.—Ivy, 43, Hertford Rd., Waltham Cross. [1344]

POSTCARD Klimax, double extension, Aldis 1/6 lens, 4 slides, 2 quarter-plate adapters, used one season; 4 gns., cost 27/-; no exchange; deposit system.—Rice, Gossage Chemical Laboratories, Brownlow St., Liverpool. [1349]

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CAMERAS AND LENSES.

WHAT Cash Offers?—Quarter-plate No. 4 Carbin-camera, Aldis lens, 1/7.7, quite new, plates of films.—Shaw, Roade, Northants. [1352]

COUNTESS Vest Pocket, 2 1/2x1 1/2, anastigmat lens, 1/6.3, 10 slides, in 2 purses; 22/5.—Particulars T. 32, Goodge St., Tottenham Court Rd., W. [1351]

HALF-PLATE Thornton-Pickard Imperial, 3 slides, all movements, complete, 22/5; quarter-plate reflex latest, 1/6, anastigmat, envelopes, 24/10; quarter-plate enlarger, gas, 21/10; any evening after 7.—279, Cayworth St., Leyton. [1349]

BLOCKNOTE Monocular Detective Camera, in case, Zeiss Tessar 1/4.5 lens, 24 plate holders, absolutely as new; 26/10.—Mason, 40, Bark Place, Bayswater, London, W. [1360]

WHOLE-PLATE Camera, Lisars' R.R. lens, shutter, dark slide, tripod, cloth, and bag, 50/-; also 3 backgrounds, 8x6, 9/-; 2 whole-plate printing frames, 2/-; 6 half-plate, 2/6; Bee meter, 1/6; 120 bromide postcards, 3/-—39, Park Rd., Plumstead. [1361]

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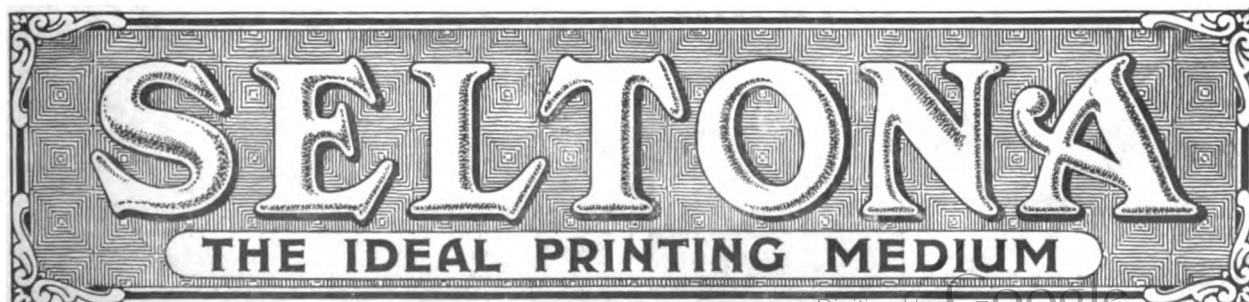
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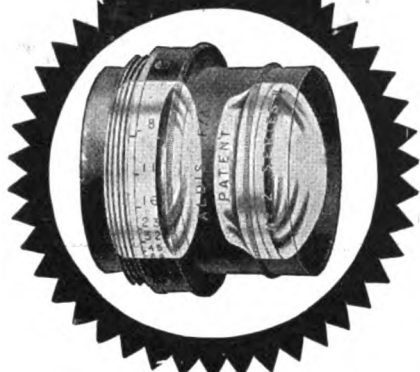
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QUARTER-PLATE Model B T.P. Wafer Folding Pocket Hand and Stand, with full double extension, rack and pinion focussing adjustment, ivory engraved scale of distances and infinity catch, Beck rapid aplanat f/7.5 lens, T.P. Eclipse time and inst. shutter, speeds to 1-100th sec. and time, hand and pneumatic release, rack rising and falling front, reversible view finder, spirit level, conical leather bellows, swing back, back hooded focussing screen, two slides, covered leather, bushed for tripod; listed £4 4s.; **£2 10s.**

QUARTER-PLATE T.P. Model A Wafer Folding Pocket Hand and Stand, with focussing adjustment, ivory engraved distance scale, infinity catch, Beck rapid aplanat f/7.5 lens, T.P. shutter, speeds to 1-100th sec. and time, pneumatic release, double rising front, reversible brilliant view finder, spirit level, conical leather bellows, back hooded focussing screen, two slides, covered leather, bushed for tripod, guaranteed as brand new, a great bargain, and strongly recommended; listed and cost £2 15s.; **£1 13s.**

QUARTER-PLATE Goerz Anschütz f/4.8 Celor Lens, two slides, film pack adapter and case, and self-capping shutter; **£9 19s. 6d.**

5 x 4 GOERZ Latest Anschütz Focal Plane, self-capping shutter, Dagor lens, six slides, N. and G. folding lens hood, and case; **£12 13s. 6d.**

QUARTER-PLATE very slightly Stock-soiled Butcher's Record Enlarging Lantern constructed finest seasoned polished walnut, fitted Butcher's f/4 Primus enlarging objective, rack mount, iris stops, rising and falling front with clamping screw, extra long extension actuated by double rack and pinion, sufficient to copy to full size, with which screw fine adjustment, conical leather bellows, rack swing, rack revolving, rack rise and fall to negative carrier, best 5 1/2 in. double plano-convex crystal condenser in oxidised brass mount, with triple Russian iron cone adjustment for the light actuated from the back by rack and pinion, Russian iron lantern body and back curtain, guaranteed as brand new; cost £5 15s.; **£4 12s.** This instrument is shop-soiled only; guaranteed never to have been used.

5 x 4 Butcher's Record Artificial Light Enlarging Lantern, identical in specification to the above, with 6 1/2 in. condenser, guaranteed absolutely as brand new, never used; cost £7; **£5 12s.**

P.C. SIZE Butcher's Record Artificial Light Enlarging Lantern, identical in specification to the above, with 6 1/2 in. condenser, guaranteed as brand new, never used; cost £7; **£5 12s.**

BOOTS Sprite Vest Pocket, focussing Cooke f/5.6 stigmatic lens, twelve slides, and case; **£4 13s. 6d.**

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7 1/2 in. ZEISS Patent f/4.5 Tessar, sunk mount; **£6 7s. 6d.**

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7 in. WATSON'S f/4.6 Two-foci Holostigmat, with sunk iris mount, compound shutter, also Dallmeyer 4 in. Telephoto, the whole as new; **£13 17s. 6d.**

GOERZ Vest Pocket Tenax, Dagor lens, twelve slides, and roll-holder; cost £15; **£7 19s. 6d.**

QUARTER-PLATE Salex de Luxe, double extension, shop-soiled, folding pocket, Dagor lens, compound shutter, three slides, as new; **£7 17s. 6d.**

3 1/4 x 2 1/2 SALEX Folding Pocket, rectilinear lens, speeded shutter, hooded screen, three slides, as new; **£1 5s.**

3 1/4 x 2 1/2 FOLDING Pocket Countess f/5.5 Tessarplast Anastigmat, compound Sector shutter, hooded screen, three slides; **£3 17s. 6d.**

HALF-PLATE very latest pattern, very slightly shop-soiled, T.P. Artificial Light Enlarging Lantern, constructed finest seasoned polished Spanish mahogany, f/4 Petzval extra rapid quick-acting enlarging and portrait objective, iris stops, and ruby cap, rising and falling front with clamping screw, extra long extension actuated by double rack and pinion, sufficient to copy to full size, conical bellows, special negative carrier with rack swing, and rack revolving, 8 1/2 in. best double plano-convex crystal condenser in oxidised brass mount, cone adjustment actuated from the back by rack and pinion, Russian iron lantern body, complete with set of incandescent gas fittings, guaranteed as brand new, highly recommended; **£3 2s. 6d.**

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P.C. DOUBLE Extension Pocket Tudor, all possible movements, Aldis f/6 anastigmat, six slides, and case; **£3 13s. 6d.**

HALF-PLATE Goerz Anschütz Folding Focal Plane, Goerz Dagor f/6.8 lens, Goerz telephoto lens, Model A focal plane shutter, speeds from 1-5th to 1-1000th sec. bulb to 5 secs., three slides, film pack adapter, and extension back, and case; **£13 7s. 6d.**

P.C. STEREO Goerz Anschütz, self-capping shutter, with a pair of Goerz f/6.8 Syntor stereo lenses, and Goerz f/6.8 Dagor lens for ordinary postcard, three slides, and case; **£16 19s. 6d.**

HALF-PLATE 1912 Model No. 2 Planex Focal Plane Reflector, stock-soiled only, 8 in. Cooke Series II. f/4.5 stigmatic lens, sunk lens box, sky shade, rack rise and fall, long extension, rack focussing, full size square top-screen, extra deep hood, back hooded screen, revolving back, F.P. shutter, speeds from 1 to 1-1000th sec. and time, with outside adjustments, three slides, guaranteed as brand new; **£14 15s.**

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QUARTER-PLATE Adams' Videx Focal Plane Reflex de Luxe, Zeiss VII.A f/6.3 double Protar, swing front, with all movements as above, three slides, film pack adapter, and case; £23 13s. 6d.

QUARTER-PLATE Adams' Videx Focal Plane Reflex, Zeiss VII.A f/6.3 double Protar lens, swing front, rack rise and fall, sky shade, long extension, full size screen, deep hood, back screen, revolving back, F.P. shutter, speeds from 1-8th to 1-1000th sec., Antino's release, six slides, film pack adapter, Model C changing box and cases, perfect order, and a bargain at £17 19s. 6d.

QUARTER-PLATE Salex Roll Film and Plate, R.R. lens, B. and L. t.b. and i. shutter, plate back, screen, and three slides, recommended, as new; 35 6d.

QUARTER-PLATE Standard Model Miral Reflex, achromatic lens; 25 6d.

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HALF-PLATE Regular Model Sanderson Universal Folding Hand and Stand, latest pattern, Blitz f/6.8 double anastigmat lens, Koilos Sector shutter, three book-form slides, and case, as brand new; £11 19s. 6d.

P.C. GOERZ Folding Focal Plane Anschütz, Celor f/4.8 lens, self-capping shutter, three slides, film pack adapter, and case, a bargain; cost nearly £20; £11 19s. 6d.

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8 1/2 in. STALEY'S f/4.8 Euryplan, sunk mount with a pair of colour screens, and case; £3 10s.

No. 35 F.P.K., Goerz f/6.8 Dagor lens, Anastigmat shutter; £8 13s. 6d.

QUARTER-PLATE Butcher's Best Model Double Extension Carbine Roll Film, Dagor lens, compound shutter, plate back, screen, six slides, and case, as new; £8 13s. 6d.

QUARTER-PLATE Ensign de Luxe Double Extension Roll Film, f/5.8 Ensign double anastigmat, Koilos shutter, and case, as new; £5 19s. 6d.

QUARTER-PLATE No. 3 F.P.K. Roll Film, Goerz f/6.8 Dagor lens, Automat fully speeded shutter, combination back; £7 7s.

QUARTER-PLATE Houghton's Eusien Superb Roll Film, Goerz f/6.8 Syntor lens, Koilos shutter, and case; £4 19s. 6d.

STANDARD Size Stereoscopic and Panoramic Goerz Anschütz, pair Dagor lenses, self-capping shutter, four slides, and case; £18.

HALF-PLATE Watson's (Anschütz pattern) Vril Collapsible Folding Focal Plane, fitted Watson 7 in. Series I. f/5.1 convertible Holostigmat lens, helioidical focussing mount, engraved scale for focussing from near distances to infinity, iris, detachable front lens panel, double rising, falling, and cross front, leather bellows, direct vision bi-concave view finder, Vril focal plane shutter, speeds 1-5th to 1-1000th sec. and time, apertures adjusted from the outside, camera is leather covered, bushed for tripod, complete with three double aluminium-bound dark slides, Watson's Holo., Vril Telephoto attachment, and leather case, beautiful condition; list, £18 7s. 6d.; **£7 19s. 6d.**

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QUARTER-PLATE Outfit, identical to the above; cost £13 13s.; very fine condition; **£5 7s. 6d.**

HALF-PLATE Polished Mahogany Brass-bound Houghton's Latest de Luxe Sanderson f/4.6, two-foci Watson's Holostigmat, with Wolensack sky shade shutter, and iso. screen, camera is fitted with all latest and possible movements, with six brass-bound bookform slides, tripod, bipod, and case; the whole as brand new; cost £60; **£33 13s. 6d.**

QUARTER-PLATE Zeiss Minimum Palmos Focal Plane, f/6.3 Tessar lens, three slides, and case; **£5 19s. 6d.**

5 x 4 TOMKINSON Magazine, focussing Cooke Series III. f/6.5 stigmatic lens, Unicorn shutter, changing for twelve plates, in canvas case; **£3 19s. 6d.**

HALF-PLATE Regular Model Sanderson Folding Hand and Stand, all possible movements, three book-form slides, and case, no lens; **£4 19s. 6d.**

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STANDARD Stereoscopic Reflex, by Lizars, all usual movements, full size finder, focal plane shutter with outside adjustments, pair of Busch Bis-Telar lenses $f/7$, 9in. focus, six double dark slides, all in new condition; cost over £29; **£21 5s.**

QUARTER-PLATE Kershaw's Folding Focal Plane, double extension base-board with rack and pinion, rising and cross front, reversing back, focal plane shutter, Daza finder, three double dark slides, Cooke Series III. $f/6.5$ lens, and waterproof case; cost about £11 10s.; **£7 15s.**

HALF-PLATE Triple Extension Field Set, by Butcher, all usual movements, Beck 7in. Isostigmat $f/5.8$ in Cilverex shutter, four double dark slides, tripod, and leather case; **£4 18s. 6d.**

QUARTER-PLATE Fleet Focal Plane, compact folding, fitted Clement and Gilmer Panorthostigmat lens, three double dark slides, Houghton's adapter with envelopes, and case, good order; **£2 7s. 6d.**

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HALF-PLATE Triple Extension Conical Bellows Field Set by Butcher, solid mahogany, fitted Busch rapid aplanat lens, time and instantaneous shutter, three double dark slides, stand, and stiff waterproof case, in first-class order; **£3 2s. 6d.**

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POSTCARD Holborn Ilex Magazine, fitted Beck symmetrical lens in Unicum shutter, rack focussing, accurate magazine changer, and waterproof case; **£2 18s. 6d.**

HALF-PLATE Regular Sanderson Field Camera, fitted Goerz Series III. double anastigmat lens $f/6.8$, turntable, high rising and swing front, reversing back, three double book-form mahogany dark slides, tripod, and waterproof case, in splendid order; **£7 5s.**

QUARTER-PLATE Folding Focal Plane, fitted rapid rectilinear lens in Bausch and Lomb shutter, and six dark slides; **£2.**

QUARTER-PLATE Sanderson Special Tourist Model, with all usual movements except triple extension, light and compact, fitted Ensign anastigmat lens $f/7.7$ in Koilos shutter, four double dark slides, Houghton's envelope adapter, with thirty-six plate envelopes, and leather case, good order; **£5 12s. 6d.**

QUARTER-PLATE Adams' Identio, with Ross 5in. Homocentric lens $f/6.3$, Adams' speeded shutter, Identioscope finder, focussing adjustment, hooded ground-glass focussing screen, one double dark slide, film pack adapter, and leather case; **£7 15s.**

QUARTER-PLATE Butcher's Folding "Ralli," with double rack and pinion focussing extension, focal plane shutter with adjustable speeds, Cooke Series III. anastigmat lens $f/6.5$, rising and cross front, direct brilliant view finder, six slides, and case; **£4 15s.**

QUARTER-PLATE Holborn Ilex Magazine, rapid rectilinear lens, speeded shutter, takes twelve plates, excellent order; **14/6.**

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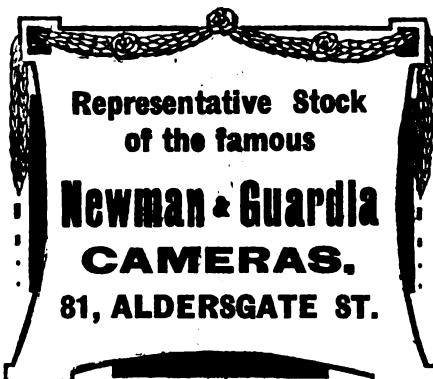
QUARTER-PLATE Autolox Roll Film, daylight loading, with self-erecting front, rack and pinion double extension, Blitz 5in. Series III. double anastigmat lens in compound shutter, direct view finder, focussing screen, three plate slides, and leather case, in splendid condition; **£5 15s.**

QUARTER-PLATE Holborn Ilex Reflex, latest pattern, fitted Goerz Syntor lens $f/6.8$, rack and pinion focussing, full size finder, shutter speeded from 3 secs. to 1-100th part of a sec., and magazine for twelve plates, including leather case, nearly new; **£4 15s.**

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No. 3 FOLDING Pocket Kodak, fitted Cooke Series V. anastigmat lens, Kodak shutter, with adjustable speeds, plate back, two double dark slides, in case; **£3 2s. 6d.**

POSTCARD Double Extension Pocket Lowengard, with extra rapid aplanat lens $f/8$, diaphragm shutter, with adjustable speeds, and six dark slides; **£1 17s. 6d.**
QUARTER-PLATE Lancaster Instantograph, with all usual movements, two double dark slides, achromatic lens, and shutter; **14/0.**

QUARTER-PLATE Pullman Self-contained Hand Camera, with rapid rectilinear lens, Thornton-Pickard shutter, three double dark slides, and focussing screen, covered solid leather; cost about £6 10s.; **14/0.**

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QUARTER-PLATE Premo No. 3B, double extension, rapid rectilinear lens in Vici shutter, three double dark slides, film pack adapter, and leather case, good order; **£2 5s.**

5 x 4 CAMEO, with rack and pinion focussing, rising and cross front, Beck symmetrical lens in automatic shutter, with adjustable speeds, focussing screen, and two slides; **£2.**

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POSTCARD Carbine, with rack extension, Beck symmetrical lens, auto. shutter, plate back, good order; **£2 18s. 6d.**

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POSTCARD Holborn Ilex No. 50, fitted Ensign anastigmat lens $f/5.8$, Koilos shutter, two brilliant finders, and focussing adjustment, practically new; **£3 5s.**

HALF-PLATE Latest Pattern Thornton-Pickard Ruby Reflex, with new self-capping Unit shutter and auto. stop, Cooke Series II. $f/4.5$ anastigmat lens, 8in. focus, revolving back, full size finder with deep reversible hood, three double dark slides, nearly new; cost £21; **£16 7s. 6d.**

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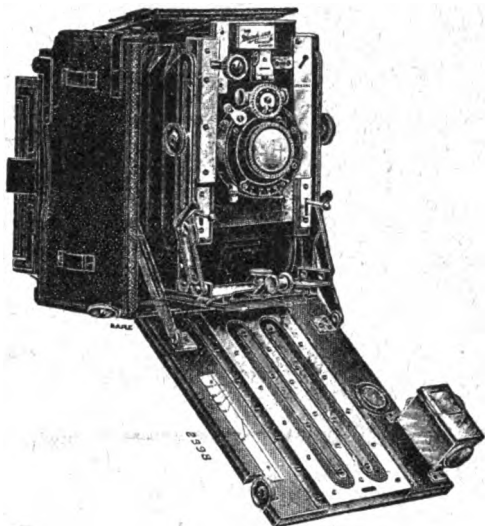
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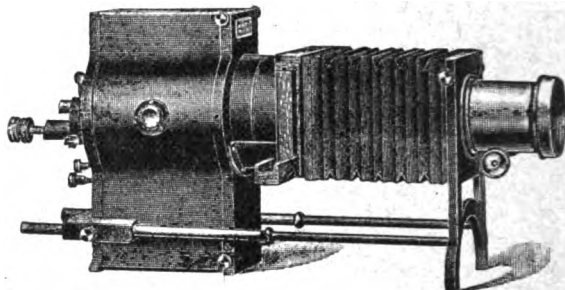
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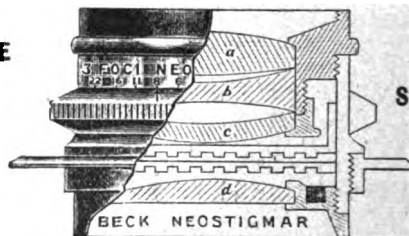
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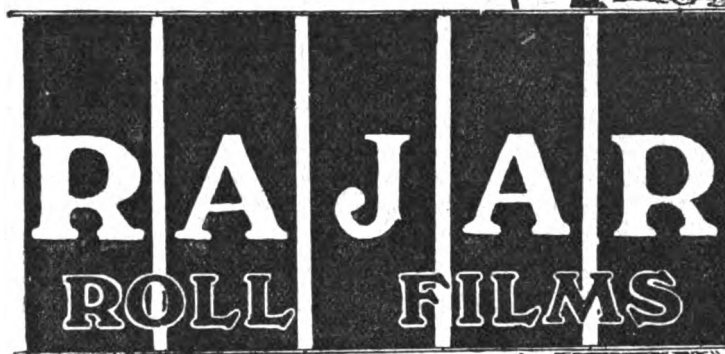
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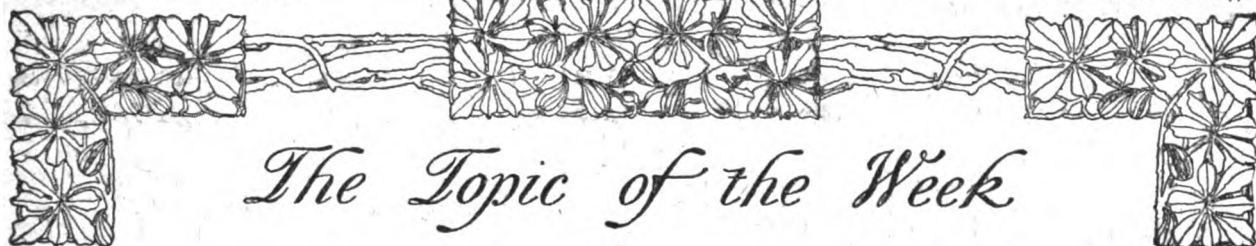
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PHOTOGRAPHY AND FOCUS

Edited by
R Child Bayley. *Published Weekly*
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TUESDAY, SEPTEMBER 10TH, 1912.

VOL. XXXIV. No. 1244.



The Topic of the Week

PLATE-MARKING PRINTS.—*The adjustment of the template on the print—advantages of celluloid for the template—making the plate mark—substitutes for a press.*



ONE of the most effective methods of printing photographs is to make use of a fairly large sheet of paper, to print the picture with a wide white margin, and then to impress a plate-mark upon that margin.

This is very easily done, and there are a number of devices upon the market for doing it; the only real difficulty being to adjust the plate-mark, so that it is in exactly the right position as regards the picture.

As the plate-mark is generally separated from the margins of the picture by a comparatively small width, any slight error in its position is seen at once. If the sides of the mark are not exactly parallel with the sides of the picture, or if the picture is not exactly equidistant between the two sides of the mark, the plate-mark, instead of adding to the effectiveness of the print, becomes an eyesore. The template by which the mark is made cannot be applied from the back of the print, in which case it could easily be adjusted by holding it, with the print, up to the light; because it is important that the mark shall suggest a plate pressed down on to the face of the print, and not pressed up from behind. So that the adjustment of

the template calls for some little appliance or some dodging if we are to get it exactly right, and nothing else will do.

The best method of overcoming this difficulty completely is by the use of fairly stout sheet celluloid as the plate-marking material. It can be purchased in large sheets, and one such sheet may be cut up into a variety of pieces, so that pictures of different shapes may be suitably accommodated. It should be

cut with a sharp knife, it does not cut very readily, and the corners of each piece may be very slightly rounded off with a pair of scissors. The advantage which it presents over other materials that have been put forward for the same purpose is that the picture can be seen through it, so that it can be adjusted in exactly the required position on the masked print.

A similar result can be obtained with a piece of glass, if the mark is to be made

by rubbing the back of the print; but glass cannot be used in any of the methods of plate-marking which involve pressure; because it would be almost certain to break. The celluloid is free from this risk, and for the purpose is practically indestructible.

From a Distant Reader.



THE BULLOCK TEAM.

BY J. H. MARTIN (SYDNEY, N.S.W.)

From the Beginners' Competition just closed.

A plate-mark is given to a piece of paper by strong pressure applied momentarily, or by slight pressure applied for some time. If we take a piece of cardboard the size of the mark, place it upon the print, and shut them up in book for a few days, putting a weight on the book, we shall find on taking out the print that it has got a nice plate-mark. If the print was slightly damp when pressed, and blotting boards were placed on each side of it, the plate-mark is taken more readily. If the print and card are put into a copying press, or passed between the rollers of the domestic wringing machine, or even if a trouser-press is used, the plate-mark can be made in a moment.

If the print can be laid face downwards on the pattern which is to give the mark, it is possible to make it by merely rubbing round the edge of the pattern with some smooth object such as the handle of a knife or with the tips of the fingers: and this is the simplest method of all for making a plate mark.

T.S.



THE exhibition of the Royal Photographic Society, which we review elsewhere in this issue, marks the close of one more photographic season. Next week we shall deal with the exhibition of the "London Salon of Photography," and after that will follow a whole series of society shows in various parts of the country. Photographic exhibitions have undoubtedly seen their best days; they are by no means so numerous as they were seven or eight years ago, and perhaps on the whole they are less interesting. The levelling up process is doubtless responsible to a great extent for this; there is less to be done, at least on orthodox lines, than there was, and we pass by, almost unconcernedly, pictures which not long ago would have been the making of an exhibition. The R.P.S. show should be seen by every photographer who can manage to visit it; no one could study it carefully without interest and profit, but were it seen by only five per cent. of metropolitan amateurs, its receipts would be a very pleasant surprise for the treasurer. It is difficult to understand why more do not make it their business to see what their fellow workers are doing; it is certainly well worth a visit.

A Tripod Accessory.

The tripod for many purposes is a very useful piece of apparatus, particularly for outdoor work, but when we come to use it indoors we find that its utility is largely discounted by certain very grave drawbacks. Anyone who has tried copying work, for example, with a tripod, will appreciate the advantage of some stand which allows the camera to be moved about without at once altering its height and its level. This is where the studio stand is so handy. It is only a few, however, who can indulge in the luxury of a second camera stand, but there is a very simple substitute for it, which is not as well-known as it might be. An equilateral triangle made of three strips of wood (about 3 by 1 inch), the sides being some four feet long, is easily constructed at home and fitted with

a caster at each corner. Possibly "domes of silence" would prove themselves efficient substitutes. On such a triangle the camera may be placed on the tripod, holes being made to receive the points of the tripod to prevent any possible slipping. The whole arrangement can then be trundled about wherever it is wished to put it, without having to readjust and level the camera after every movement. The triangle takes up little room when not in use.

Dark Room Light and Panchromatic Plates.

When we were at the works of the Paget Prize Plate Co. recently, to see the working of their new process for producing colour prints on paper, described elsewhere in this issue, we were very much struck by the ample illumination of the dark room in which highly sensitive panchromatic plates were worked. Those who have come to regard all light but the very deepest ruby gloom as fatal to success with such plates may be reassured. The light used was a deep green, the illuminant being an incandescent electric lamp, and with these it was perfectly possible to see what one was doing in the dark room. Of course, with such a light, the plate could not be held close to the lamp while it was developed; but by keeping the dish covered, or else well away from the light, except just when it had to be glanced at, it was quite possible to get negatives without a trace of fog. We do not advocate light of any sort for the manipulation of panchromatic plates; but if any must be used, we saw enough to convince us of the practicability of employing quite a reasonable quantity without injury to the plate.

Criticism, Technical and Pictorial.

Amongst the many prints which are sent to us for criticism, it is not uncommon for the sender to say that he only requires a criticism from a pictorial standpoint. The request is one with which it is possible often, but by no means invariably, to comply. Some of the prints so sent can only be criticised from a technical point of view, because their technical defects are their chief pictorial defect, the sum total of their shortcomings being that the photographer either has had no pictorial motive or idea, or else, having one, his technique has entirely failed to convey it. An impression has most unfortunately been created in the minds of some amateur photographers that a print may be most successful as a picture, and yet be weak and faulty in its technique. This belief some of the exhibitions and competitions have done much to foster. True, there may be certain trifling errors which one can overlook in work which is in other respects thoroughly individual and artistic; but all good pictorial photography is of necessity good in technique also, and the photographer who attempts to do pictorial work before he has mastered the elementary difficulties of exposure, development, and printing, especially if he thinks, as some seem to do, that technical defects may actually be artistic virtues, is hopelessly handicapping himself from the start. It is much better for those who want their work criticised to send it without any special request of the kind. If they do not wish us to point out technical defects, let them prevent us from doing so by taking care only to send prints that are free from them. They may be quite sure that fog, blur, and indistinctness in an untrimmed, badly toned, and crude snapshot will not be mistaken by us for "atmosphere" or "breadth" or whatever they may choose to regard it as suggesting.

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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

PHOTOGRAPHIC portraiture is prone to fluctuate between two extremes. It either flatters outrageously—though, to be sure, this is more the outcome of the retoucher's pencil than of photography itself—or else it is so literal as to be uncomplimentary.

For the very literal likeness is certain to be uncomplimentary. This is a hard saying; but a moment's consideration will show it to be only too true. In the case of women it is doubly so; for all good-looking women are invested with a sort of halo of attractiveness which makes the observer unconsciously and automatically fix his attention on the beauties of the face rather than on its blemishes. The blemishes, in short, interest him so much less than the beauties that the latter are not merely all he cares to see, but all he *does* see.

And the same is true, in lesser degree, of the plain woman. If she is excessively plain, we certainly do not stare at her, inspecting, coldly and appraisingly, every detail of her unattractive visage. But that, precisely, is what the camera does. An

absolutely literal photograph of a very plain woman is like an impudent, prolonged stare; looking at the photograph we feel the same sense of subtle rudeness and discomfort we should feel if we were caught looking very critically at the woman herself.

In the case of men sitters the too literal photograph is also apt to be unfair, for much the same reasons. Suppose, for instance, a man friend has a pimple on his cheek, is that pimple one of the things we know him by? But in the photograph, if it be one of the ultra-literal photographs of which I am writing, that pimple is at least as important as his nose or mouth. Which is absurd.



Harvesting.

By H. G. Batchelor.

That is why photography has to steer so careful a course, in portraiture, between a literalism which emphasises the wrong things, and which, therefore, for all its truthfulness, is not really true, and, on the other hand, a preposterous flattery whose every feature is a denial of what photography means.

The amateur photographer has shown a way out of the difficulty by producing what may be called naturalistic portraits—such portraits as we find in our first illustration, "Village Gossip." Works of this sort do not in the least lack realism; but realism is not wholly what they depend on for their charm; that is, rather, naturalism—naïveté—ingenuousness—lack of "side."

The pair of venerable cronies in "Village Gossip" are not treated in the least cruelly in this picture. I do



Village Gossip.

By Ed. M. Molesley.

not imagine that either of them would regard this picture as an insult. I fancy they are probably rather pleased about it: it shows them as "characters." Character-catching, indeed, is the secret of the naturalistic portrait. The realistic portrait, as I understand the phrase, is too preoccupied with getting the lineaments of the countenance, down to the smallest wrinkle or scar, and too little with getting the sitter's familiar traits.

In "Village Gossip" we have a general impression, in the two faces, of age and honourable wrinkles and tan and quaint whiskers; but no horrid, large-size microscopic examination of the none too lovely minutiae which may go to make up this ensemble.

The mere matter of size makes a deal of difference, in considering literal portraiture and naturalistic portraiture. I verily believe that either of the old fellows in "Village Gossip" would be just as recognisable to me from this print as from a big twelve-by-ten head. More so; for in this print we get, as I say, character -- and that is not limited to the faces, it is in the bodies and legs and hands and attitudes.

I like "Harvesting," too, only it does not happen to be technically so good. Here a thing has happened which is only too ready to happen in full-length naturalistic portraiture: an item of dress has taken to itself more attention than the face. The shirt is far too prominent in this picture -- but that, all things considered, was unavoidable, and is only one of the fortunes of the game. I do think, how-

ever, that its brightness could have been at least lessened by a different choice of lighting. I should suggest that had this figure been taken with the sun more behind him than falling straight on him, the greater area of the shirt would at any rate have been in shadow.

On the other hand I recognise that the main thing, in such naturalistic portraiture as this, is not to worry the model, but just to snap him, as far as possible, "unbeknownst." The stiffest and most rheumatically old people, whose frames one would have thought fixed for ever in a limited range of postures, suddenly discover that they are able to stand woodenly upright and face the camera, if they become aware of the propinquity of the photographer. For this reason, if for no other, one recommends the hand camera for this branch of work, and perhaps particularly the reflex. If not the reflex, then a camera with a direct-vision finder, so that the photographer is looking straight at his subject, not at a small and badly-seen miniature image of it.

The sort of thing which the reflex does admirably (though whether it was actually in this instance done by a reflex I do not know) is illustrated by the print entitled "Not Appreciated."

Had the background been a little less low in tone (for instance, had it happened, by good luck, to be a white-washed wall instead of a brick one) this would have been uncommonly nearly perfect. The child and the cat are splendid; they have all the humour of a first-rate drawing plus all the convincingness which is the peculiar attribute of photography.

The subject of "Not Appreciated" is at the opposite end of the journey of life from the subjects in our two previous specimens, but as naturalism it is every bit as admirable as they are. This child is not one atom flattered, in the picture; nor is he uglified by literalism; nor is he even made comic or pathetic or pretty - pretty or "quaint" in the grown-up style. He is simply snapped at the psychological moment. Naturalistic amateur photography has got him, got him with a finality which no studio expert would be in the least likely to come within miles of. And I must say I strongly question, here, as in "Village Gossip," whether a big head of this child would be half so veracious a likeness.



Not Appreciated.

By F. Hilton.

"News of the Strike" is naturalism too; not pandering in the remotest degree to flattery -- far from it! -- but not for one moment accusable as being unflattering either. Observe the sincerity, the genuineness, the honesty of it all; and then reflect whether this would have been in the least added to had the face filled the whole plate and this been presented as an arranged, look-at-the-camera, try-not-to-laugh, wait-while-I-count-three "portrait." There is no question that this work, as it stands, is a portrait, and a very good one: good because it has character as well as being a mere map of a face which no one on earth ever looked at in the light of a mere map.

Are our four prints, this week, "genres" or "figure studies," or "human documents"? Maybe. I care not what they are named. All I know is that each in its own line is, to me, definitely a portrait, and definitely the type of portrait which photography ought to make its special prerogative -- naturalistic likeness-work. Likeness-work, that is, which aims at the rendering of character, aims at being immediately recognisable, not because its registration of the model's face is so minute that one can count every furrow and every flaw, but because the model is seen, in the picture, just as we see him in real life; not a specimen to be peered at through a magnifying glass, nor a waxwork to be stuck in a show case, but a fellow human being, seen as fellow human beings always see each other.



News of the Strike.

By Sydney Prythesch.

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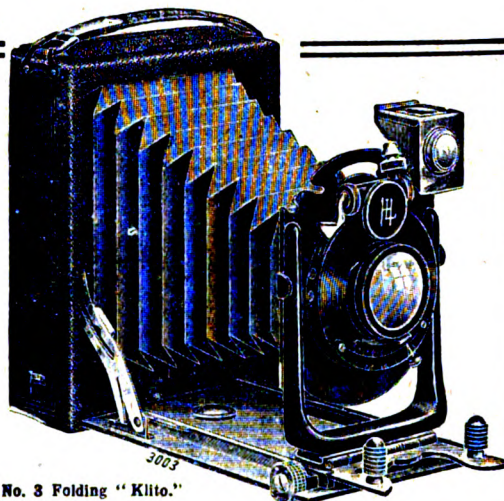
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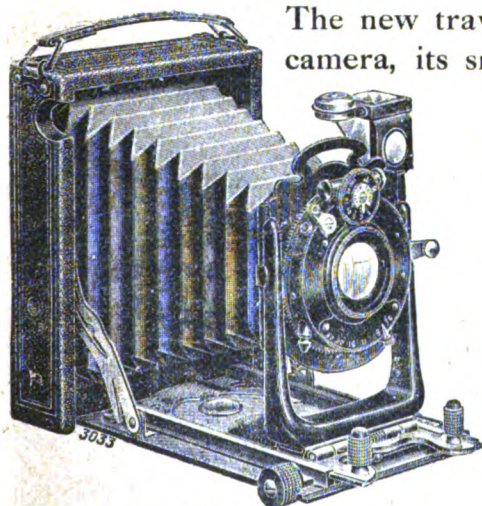
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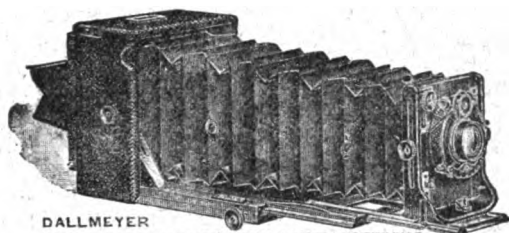
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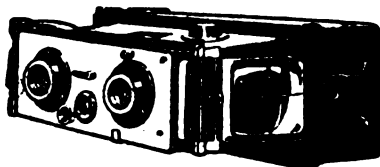
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The Royal Photographic Society's Exhibition.

Open until September 21st at the Gallery, Suffolk Street,
Pall Mall, London, S.W.

THE exhibition of the Royal Photographic Society is now open in the galleries of the Royal Society of British Artists, Suffolk Street, Pall Mall, only a few yards from the gallery of the Water Colour Society, where so many of its predecessors were held. The rooms are rather dingy, and Suffolk Street is essentially a side street, practically a blind street; but having said this, the worst features of the new quarters have been mentioned. The main gallery, which is occupied by the pictorial section, is spacious and fairly well lit, while the minor rooms afforded an excellent opportunity for developing the other sections of the exhibition; of

which, on another occasion, we hope greater advantage will be taken than has been done this year.

As it can only be a very small fraction of our readers who can visit the exhibition, we propose to follow our usual practice and deal only with the exhibition as a whole. Criticism of pictures which cannot be seen side by side with the comments of the critic make poor reading; but in place of it, by the kind co-operation of a number of the exhibitors, we hope to be able to reproduce in forthcoming issues of *Photography* and *Focus* a number of the most successful pictures.

Comparison of the Processes.

The most remarkable characteristic of the pictorial section of the exhibition is the growing popularity of bromoils. Out of a total of 244 these number no fewer than forty-six. The complete summary of the processes in this section is as follows:

Bromide	79	91
Toned bromide	12	
Bromoil	37	
Bromoil transfer	6	46
Bromoil in colour	2	
Multiple bromoil	1	
Platinum		29
Carbon		26
Oil	11	17
Multiple oil transfer	6	
Gumbichromate		8
Ozobrome		4
Silver		2
Angelo sepia		2
Gum on platinum		1
"Sepia"		1
Photogravure		1
	228	
No process stated		16
Total		244

The overwhelming predominance of bromide is as marked as ever; and there is comparatively little progress visible in the pictures themselves; in fact, the resemblance of this exhibition to its predecessors is very marked. We are glad to notice that the names of those who play the most prominent part in the organisation of the competing

exhibition close by, the "London Salon," which will open before this issue reaches the hands of our readers, are almost completely absent; as it is impossible to regard the two shows as anything but directly competitive. There is certainly much in the pictorial section at the R.P.S. which will interest and attract the visitor; and we are pleased to see that amongst the pictures which we have marked in our catalogue are a number by workers whose names are new in photography.

The Medal Winners.

The medals this year have been awarded to Mr. A. E. Bawtree for his photo-mechanical process referred to elsewhere, to Dr. Donald H. Hutchinson for a series of photomicrographs showing the development of the Mexican Axolotl, to Mr. Wm. Farren for photographs of the Little Egret, and to Mr. George Busby for an autochrome. "Gorges du Loup, near Nice."

The astronomical photographs this year are few in number and of very slight scientific value, being limited to a few prints of this year's partial solar eclipse and a collection of the total eclipse of April 23th, 1911, as photographed from the Tonga Islands. These last were lent by Father Cortie.

Forgery Made Easy.

Mr. Bawtree's method of reproducing engravings in facsimile consists of two operations. In the first the pigment of the engraving itself is transferred from its original paper to a glass plate, so that it can serve as a transparency from which an engraved plate on copper or steel can be made. It would appear that it is only in this latter part of the process that photography is employed at all, the making of the transparency being mechanical. After the pigment has served its purpose on the glass, it can be transferred to paper once more. It is claimed for this method that the full value of the most delicate details of the original is preserved, and that the operations are so simple and the appliances so inexpensive that it "eliminates all security hitherto given to plate-printed work by colour grounds, however printed." The daily press has seen in this magnificent opportunities for the forger of bank-notes, while the catalogue of the exhibition states that it renders "the abandonment of steel and copper-plate printing for such documents absolutely imperative in the immediate future, or wholesale forgeries will result." After thus revolutionising the currency, the award of a medal to the ingenious inventor seems almost an anti-climax.

A number of radiographs by Dr. Thurstan Holland and Dr. Hall Edwards, will appeal to the expert; they demonstrate the utility of bismuth in X-ray diagnosis, and the method of what Dr. Holland terms "plastic X-ray work." The "plastic" X-ray photographs are produced by making a transparency from the original negative, and then placing both negative and transparency in register, glass to glass. A print is made on bromide paper, putting this on the film side of the transparency, and making the exposure either with daylight or with magnesium wire, with the printing frame at about an angle of 45° to the light.

A few photographs obtained by means of kites and captive balloons are shown by the Royal Flying Corps; Dr. Butcher shows some fine high-power photomicrographs, while in the same gallery Mr. J. T. Holder has some interesting photomicrographs demonstrating the normal structure of the cornea in sheep.

The North-East Room is occupied by various exhibits of photography applied to botany, zoology, etc. An interesting series is that by Mr. Hugh Main illustrating the nest-making of a millipede; Mr. Martin Duncan, Miss Frances Pett, Mr. Oliver Pike, and Mr. W. Farren have noteworthy exhibits in this section. The loan collection of examples of the new process of the Paget Prize Plate Co., for producing photographs in colour on paper, which are at the entrance to the galleries, will attract much attention. We deal with the process itself elsewhere.

The South-east and South-west Rooms are, we presume, occupied by what the catalogue terms "General Photographs." Under this all-embracing title we have pictures which it is quite impossible to distinguish in character from those officially classified as "pictorial photographs," a number of very good examples of architectural photography, portraiture, etc., and some pinatype and three colour carbons. The transparencies in colour are very numerous, and on the whole excellent in quality. They testify unmistakably to the position reached and maintained by the autochrome plate, as the catalogue states that they are all autochromes unless stated to be otherwise, and then out of about a hundred exhibits only qualifies four as diptichromes.

The poorest section would seem to be the lantern slides, in which Mr. W. L. F. Wastell sends twenty natural history studies, Mr. Martin Duncan eight slides of marine animals, and four other exhibitors twenty-six slides between them. The reason for the poor support which the Royal Photographic Society receives in this direction is no doubt to be found in the weakness of its arrangements for displaying the slides to advantage. Two stereoscopes in the North-west Room contain a collection of X ray photographs of molluscal shells and photomicrographs by Dr. Rodman, some landscapes on Hydra plates by Mr. R. H. Beavan, landscapes and autochromes of flowers by Mr. F. Low.

The exhibition this year will only remain open for three weeks, closing on Saturday, September 21st. On Mondays, Wednesdays, and Fridays it is open from 11 a.m. to 6 p.m.; on Tuesdays, Thursdays, and Saturdays until 8.30 p.m., when it closes, except as far as the lecture hall is concerned. The lectures, a list of which we give on this page, commence at 8.30 p.m. The catalogue contains a few reproductions in half-tone.

Yto. Messrs. Any-tone, Ltd., of Staveley, Westmorland, state that it is their intention in future to adopt their registered trade mark as the name of their product, viz., the "Yto" Development Paper.

THE NELSON PHOTOGRAPHIC SOCIETY will hold the Alliance Exhibition on October 4th and 5th. The exhibition will include the prints and slides sent in for this year's competition from the seventeen clubs forming the Inter-club Photographic Alliance, as well as upwards of a hundred prints by members of the Nelson Photographic Society, which holds the Toulmin shield and diploma for prints as well as the diploma for slides.

The Week's Meetings.

MONDAY, SEPTEMBER 9TH.

Southampton C.C. Auction of Surplus Apparatus.

TUESDAY, SEPTEMBER 10TH.

Hackney P.S. The River Lea. J. Cox.
Manchester A.P.S. Portraiture by Artificial Light.
T. Longworth Cooper.

WEDNESDAY, SEPTEMBER 11TH.

Cwmaman A.P.S. Printing. P.O.P. J. Ray.
Stockport P.S. Carbon Printing.
Rochdale A.P.S. Carbon Printing. H. Dawson.
Rugby P.S. Leamington and Birdingbury.
N. Middlesex P.S. Combination Printing and Enlarging. A. G. Buckham.
Balham C.C. Pictorial Composition. H. Osborne.

THURSDAY, SEPTEMBER 12TH.

Grimsby and D.C.C. Annual Meeting.
Spenn Valley L. and S.S. Monthly Meeting.
Nottingham C.C. Southwell.
Sheffield P.S. Hickleton and Barmborough.
Bath P.S. Monckton Farleigh.
Aston P.S. Printing and Tinting Opals. W. F. Carter.
Handsworth P.S. Home Portraiture. F. C. Lyster.
London Salon. Impressions of Portugal. A. H. Blake, M.A.

SATURDAY, SEPTEMBER 14TH.

Lincoln A.P.S. Gainsborough District.
Small Heath P.S. Dodderhill.
Smethwick P.S. Joint Outing.
Leeds C.C. Shadwell (Nature Section).
Chelsea and D.P.S. Woolwich Ferry.
Willesden P.S. Wimbledon Common.
Glasgow and W. of S.A.P.A. Barncluith, Hamilton.
Stockport P.S. Whiteley Green to Bollington.
Hanley P.S. Hanchurch.
Darwen P.A. Tockholes.
Oldham P.S. Lymn.
St. George (Glasgow) C.C.C. Cadder Woods.
Preston C.C. Brook Bottoms.
Hull P.S. Barton and Barrow.
Rugby P.S. Kilworth and Stanford.
Hackney P.S. Coudson.
N. Middlesex P.S. West Drayton.
Balham C.C. Coudson Common.

MONDAY, SEPTEMBER 16TH.

Bowes Park and D.P.S. The Gates of the Orient.
Rev. H. O. Fenton.
Wallasey A.P.S. Dear Dirty Dublin. W. Hayes.
Walthamstow and D.P.S. Affiliation (1911) Prints and Slides.

THE ROTHERHAM PHOTOGRAPHIC Society holds its annual exhibition from October 23rd to 26th at the Drill Hall, Rotherham, entries closing October 14th. Prospectus and entry forms can be obtained from the honorary secretary, Mr. H. C. Hemmingway, Tooker Road, Rotherham.

THE LONDON STEREOSCOPIC COMPANY is removing shortly to new premises in Hanover Square, and announces a great clearance sale of photographic and other apparatus. A catalogue, which contains a number of very tempting bargains, has been issued, and will be sent free to any of our readers on demand. We would strongly recommend them to drop a postcard for it to the Stereoscopic Co., 106 and 108, Regent Street, London, W.

THE LANTERN SLIDE COMPETITION of the Federation of the Photographic Societies of Northumberland and Durham is divided into two classes: (A) open to all federation members, and (B) open only to those federation members who have never previously won an award (certificates excepted). The federation plaque will be awarded to the best set of three slides, and a bronze medal to the best single slide in any set other than that awarded the plaque. A bronze medal will be awarded to the best set of three slides in Class B. Entries close November 30th, the slides having to be sent by that date to the honorary lantern slide secretary, Mr. W. J. Martin, 8, Hyde Terrace, Gosforth, Newcastle-on-Tyne.

Lantern Nights at the R.P.S.

THE lantern lectures at the exhibition of the Royal Photographic Society at the Gallery in Suffolk Street will be given at 8.30 p.m., the following being the fixtures up to the close of the exhibition:

Tuesday, Sept. 10th.—"Rochester Cathedral." By E. W. Harvey Piper, Hon. M.S.A.

Thursday, Sept. 12th.—"Some Coast Towns of Morocco and the Western Mediterranean." By Geo. Lamley, F.R.G.S.

Saturday, Sept. 14th.—"Sylvan Essex, its Byways and Waterways." Illustrated with autochrome slides. By J. McIntosh.

Tuesday, Sept. 17th.—"The Foot-hills of the Eastern Alps." By J. Dudley Johnston.

Thursday, Sept. 19th.—"Ely Cathedral." By Henry W. Bennett.

Saturday, September 21st.—"Neptune's Kingdom." By F. Martin-Duncan, F.R.M.S.

"RED BOOK" NIGHT at the Royal Photographic Society's exhibition was to be on Friday last, after this issue had gone to press. The 1912 affiliation prize slides were to be shown, with a criticism upon them by Mr. John H. Gear.

TANK DEVELOPMENT. Mr. J. W. Firth, of Liscard, writes us pointing out how advantageous it is for the water used in making up the developer for a tank to be boiled and allowed to get cold so as to get rid of as much as possible of the dissolved air.

SELLERS OF SCIENTIFIC BOOKS. Messrs. W. and G. Foyle announce that they are moving to larger premises at 121-123, Charing Cross Road, London, W.C., where in a completely classified condition they have over a million volumes. Our readers are invited to call and inspect this large stock, amongst which will be found many dealing with photography and allied subjects.

CHANGE OF ADDRESS. We are asked to announce that on and after September 9th, Sicilian House, Southampton Row, London, W.C., will be the London address for the following: Marshall, Brookes, and Chalkley, Ltd., Printers, Luton, Beds; "The Photographic Dealer"; "The Sports Trades' Journal"; and "The Retail Trader." The telephone numbers and the telegraphic address will be unaltered.

SULPHUR-TONED GASLIGHT PRINTS. Mr. Percy Hind, of Squire's Lane, Finchley, writes: "Photography and Focus, August 27th, p. 180, col. 3. 'Notes on Sulphur Toning.'—I think your correspondent is in error in stating that prints to be sulphur-toned should not be made on any kind of gaslight paper. My experience is that many brands of gaslight paper tone well, viz.: Wellington S.C.P., Criterion 'Celerio,' Gevaert, Leto, etc. I enclose a postcard on Leto Cream Crayon gaslight card, which perhaps you would send on to your contributor, and I may say, incidentally, that this card was some years old when printed and developed. It is perhaps necessary to say that I have no interest in any of the firms mentioned above."

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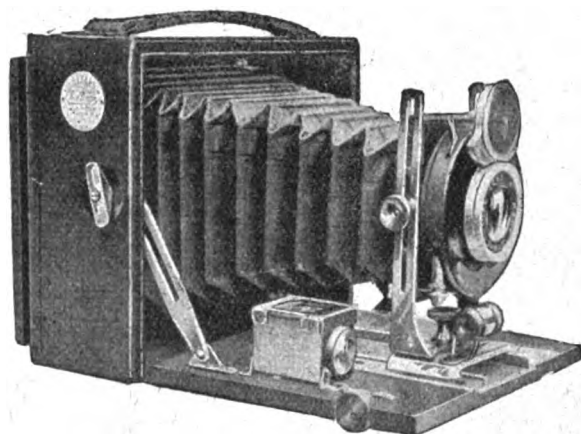
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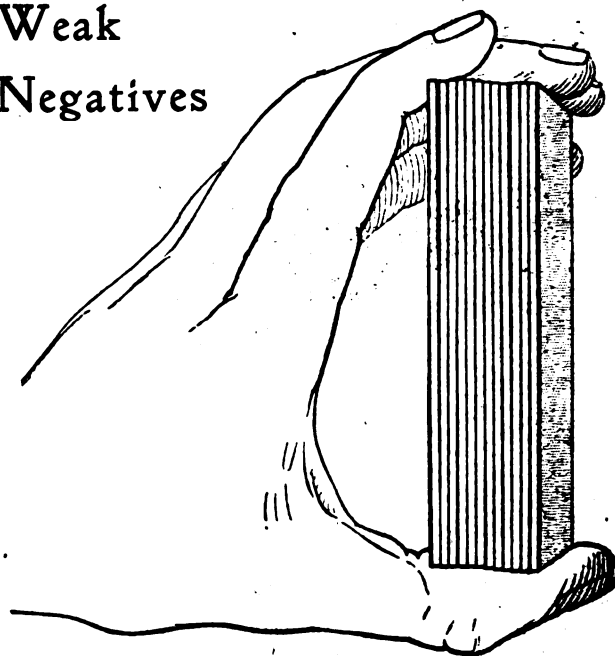
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Storing and Cataloguing Negatives.

By R. J. Dale. Special to "Photography and Focus."

E

VERYONE who practises photography for more than a very few months encounters the problem of the proper storage of negatives. So long as there are only a

few dozen of these, they may be kept loose in plate boxes, or without any special precaution or system; but as their number increases, and particularly if we want to go to the stock from time to time to get out one or other of them, some kind of system becomes an essential.

The risk of injury which a negative undergoes in keeping takes two forms. It may be scratched, broken, or otherwise mechanically damaged; or it may be chemically attacked, and change colour or fade, wholly or in part. Some methods of storage afford a good protection from one kind of damage, but a poor one from the other; a satisfactory one gives as complete a protection as is possible in both cases.

Most Likely Cause of Mechanical Injury.

The thing which is most likely to cause mechanical injury to a negative is the constant overhauling of the stock in order to find some particular plate. Anything which prevents or minimises this, anything which enables us to go straight to the negative we want, without having to disturb a number of others in the process, is directly beneficial. A good filing system for negatives is therefore not merely a time-saver, when a negative is required, but also has a real value in protecting the negatives from injury.

The system adopted will depend upon circumstances. Those who like to be very methodical will no doubt adopt one of the commercial systems, more or less on the lines of a card index. The exact method of keeping the negatives, from this point of view, is not very important, provided an adequate catalogue of them is kept up, with each plate numbered, and its place definitely indicated by its number. Some simple form of album in which a rough print from each negative is mounted and numbered makes the best catalogue of all; but a list of subjects in a little note-book answers very well.

On Their Edges, or Flat?

Where there are large numbers of comparatively large glass negatives to be

stored, they are always kept on their edges, generally in envelopes, and not lying flat. This allows the weight of each negative to be borne direct by the shelf itself, and prevents one plate from being pressed down by a number of others. But in the case of small negatives, say from half-plate downwards, this course need not be followed unless it is preferred; and the negatives may be stored in the boxes in which the plates were originally sold, the boxes themselves being labelled with the reference numbers of the negatives they contain, or with some brief note as to the subjects.

When negatives are stored in this way, a piece of pure paper should always be put between the film sides of each pair. If printed paper is used for this purpose, the print itself, with the lapse of time, may set off on to the negative; but a more likely source of injury, when impure paper is used, whether it is printed or not, is to be found in the chemicals which it is highly probable it contains. It is quite useless to bestow great pains upon washing the last traces of hypo out of a plate, if that plate is then stored away for months in close contact with a piece of paper laden with hypo, and hypo is a very common impurity in paper.

Chemically Pure Paper.

Specially pure paper is used by plate-makers for packing purposes; and it may be that by saving the wrappings



A GOOD STORY.

BY MRS. BROOKING

From the Advanced Workers' Competition just closed.



EVELYN.

BY HARRY B. PENN.

From the Advanced Workers' Competition just closed.

from inside the plate boxes a sufficient supply for the purpose will be obtained. One may be quite sure that a paper which a responsible plate-maker considers good enough to pack sensitive plates will not be likely, if kept clean, to do any harm if it is left in contact for any length of time with a finished negative.

Should this source of supply be inadequate, a particularly pure form of paper can be bought quite cheaply from any dealer in chemical apparatus, under the name of filter paper; and a quire of this—"thin white" is the best quality for the purpose—may be cut to size and kept in a plate box, ready for use as required.

It will be found very much better to keep negatives in this way than in grooved racks or boxes; in fact, the grooves are quite the worst form of negative storage, since they keep the negatives fully exposed to the air, and the action of impurities in the atmosphere may be quite as serious on a plate as on a print.

The action of the air upon a negative is similar to that upon a bromide print; and can be prevented by varnishing. At the same time the risk of injury is so slight that very few amateurs will go to the trouble of varnishing their negatives to remove it. If they are valued, however, and if they are to be printed on p.o.p. or by any similar method which carries with it the possibility of silver stains, then the slight trouble of varnishing is well worth taking. One of the ready prepared negative varnishes which can be applied without heat (an excellent one is supplied by the Vanguard Co.) may be used, and will be found a protection from air, from damp, and from accidental splashes.

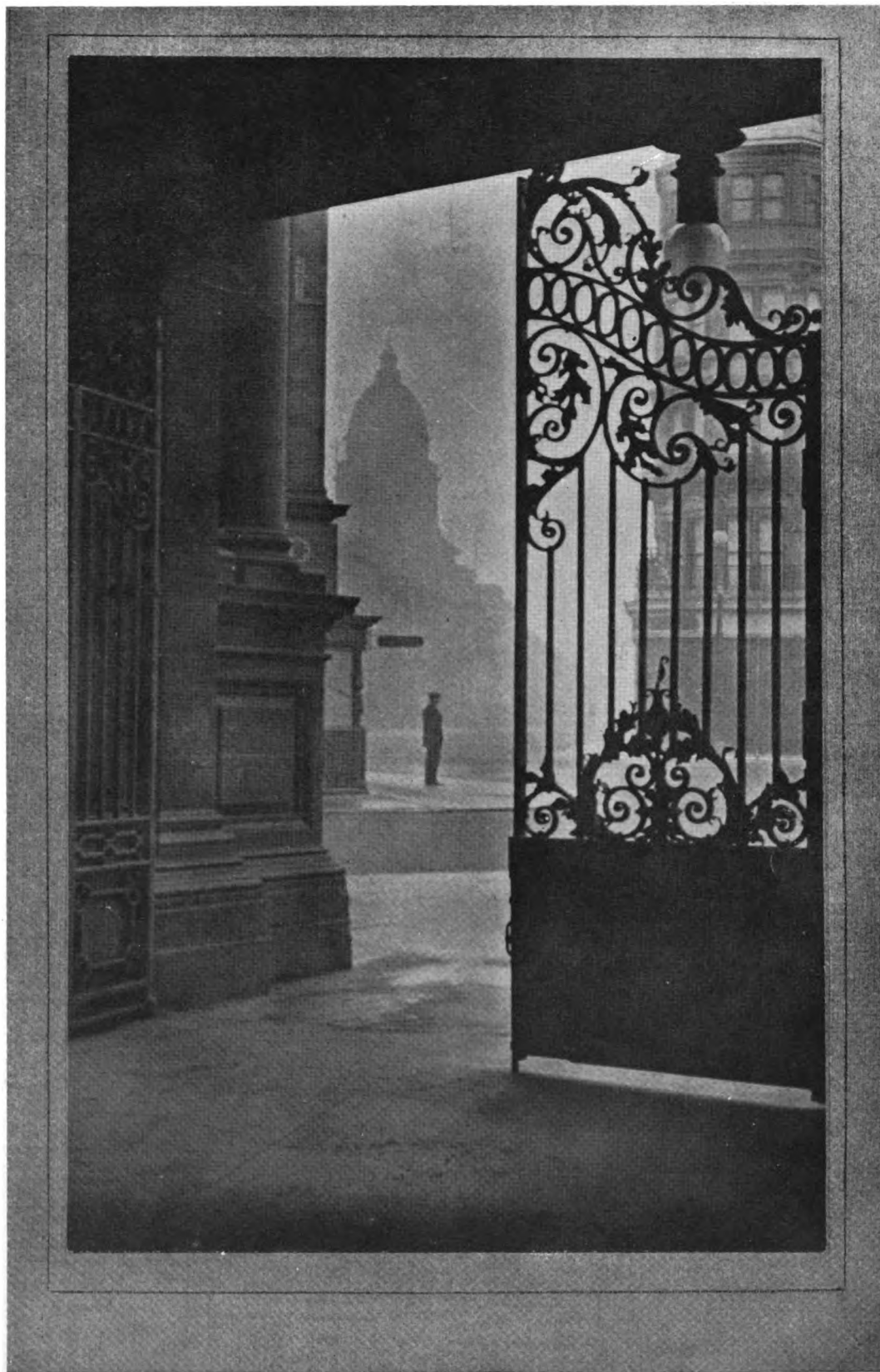
Storing Film Negatives.

Film negatives take up much less room than those on glass, and are lighter and less likely to damage each other by contact. On the other hand, they are more awkward to handle quickly, and it certainly takes much longer to find one particular negative amongst a lot of films than amongst a lot of plates. For such reasons, therefore, if there are a number of such negatives to be stored, and it is likely that some of them will be wanted from time to time, it is best not merely to put them in a pile in a box, but to adopt some more systematic method of keeping them.

The best plan, if circumstances permit, is to make use of one of the storage albums made for the purpose. In these, each leaf consists of an envelope of semi-transparent paper, into which the negative can be slipped. The envelope completely protects it, and at the same time allows the subject of the negative to be seen without the necessity of taking it out of its cover. Such envelopes can also be obtained

separately from any of the leading dealers, and used on one of the index systems already referred to; or one of the methods of negative storage that are applicable to plates and films alike can be used.

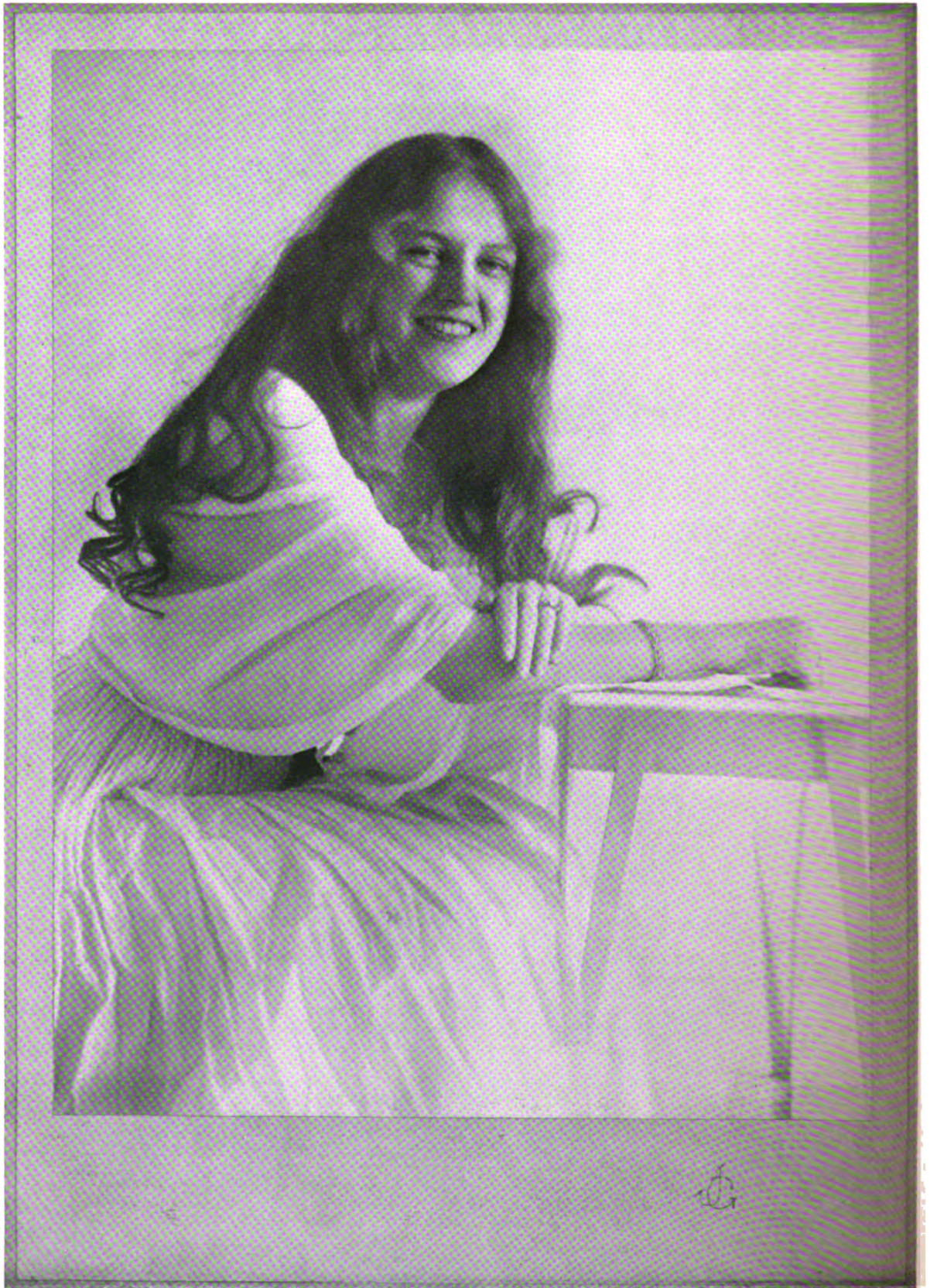
There is no reason why, with adequate protection of this kind, negatives on celluloid film should not last unaltered just as long as negatives on glass; if they do not, the cause of their deterioration is generally to be sought in insufficient fixing or washing. The chances of these defects are certainly greater in the case of films than of plates, since the habit of fixing and washing film negatives like prints, a number together in a pile in a dish, is very general; whereas no one would think of allowing glass negatives to lie on top of one another in such a way. Still, this is nothing to do with the subject of this paper, which is the storage of the negatives, except that, should it occur, the storage method, whatever it may be, is not to be blamed for the result.



BEFORE THE DAILY RUSH BEGINS.

BY CHAS. G. THORNTON

Awarded the Silver Plaque in the Advanced Workers' Competition just closed.



A MERRY ENGLISH MAID.

BY JAMES GOODWIN.

Awarded a Certificate in the Advanced Workers' Competition just closed.

Photographs in Colour on Paper. The Paget Co.'s Process.

ONE of the most interesting exhibits at the Royal Photographic Society's exhibition is a loan collection of some results by the Paget Prize Plate Co.'s new colour process, by which prints on paper can be made in colour, almost as simply as a screen-plate colour transparency. As we have recently had an opportunity of seeing the whole process from start to finish, and as the materials are to come upon the market in the very near future, an outline of the method will no doubt be very welcome.

The first step, just as with ordinary photography in monochrome, is the production of a negative, and for this purpose a special panchromatic plate is exposed beneath and in close contact with a screen plate. At each end of the screen plate is some lettering printed in green, and after the ordinary exposure to the subject itself, these two ends receive an exposure to white light just enough to fog the ends so that the lettering shall stand out, clear and distinct, on the negative. The purpose of this will be seen later.

As the plate is removed from the screen for development, only one screen plate is needed for taking the negatives, no matter how many may be made. The plate is developed in rodinal 1 part, water 30 parts, for two minutes, is fixed almost as quickly, washed, and dried. From the negative so obtained, any number of positives may be printed on paper, or on glass, by a gaslight method, with the greatest ease.

The prints are made on glass plates which have a colour screen upon them, on which is an ordinary gaslight emulsion. It is important to put down the plate on which the print is to be made, so that its screen shall register exactly with the image of the screen used in making the original negative. It would be extremely difficult to do this, were we to have to go by the colours of the picture, since at this stage it would only show in colours complementary to those of the original, and it would not be easy except for an expert to tell when these were obtained. It is here that the letters printed on the two ends of the plate are so useful. They were originally printed in green-blue ink, so that a deep red is their complementary; and the plate on which the print is to be made is merely adjusted on the negative until the lettering at each end is seen to be of a good red colour. An exposure is then made to artificial light, just as in making a gaslight print, the plate is developed, fixed, washed and dried.

The result of these proceedings is to give us a transparency in colour, and any number of such transparencies can be made from the negative. The colours are true, but when looked at as a transparency are not very strong. But these transparencies are not meant to be looked at as such. They are only a stage in the production of a positive which can be looked at, just like a paper print is looked at. All that has to be done is to squeegee down upon the plate a sheet of silver paper, when the colours which look weak as a transparency show themselves in their full depth when seen by reflected light.

By giving the screen a substratum of a suitable character, the silver paper bearing the image and screen can be stripped from the glass, so that we obtain a print in colours, which can be mounted up and viewed in the ordinary way.

The method reverses the picture, right for left, so that in cases where this is of importance, a reversing prism may be used on the lens. At present a colour screen has to be employed; but we understand that the Paget Company propose to incorporate this with the screen plate, so that no separate colour screen will be required. The screen plate is very transparent, and the panchromatic plate used with it very sensitive. In a studio, on none too bright a day, a very good portrait was obtained with an exposure of eight or ten seconds, while out of doors, in a good light, it should be perfectly possible to work successfully with slow "instantaneous" exposures.

The process is certainly one of great interest and promise. It is remarkable for the way in which it avoids manipulative details, there is no elaborate, unfamiliar procedure to be learned, nothing that is beyond the reach of the average amateur. The shortness of the exposures, and the possibility of making any number of prints in colour from one negative are notable. Moreover, the screen plates for the prints are very robust, and we were informed that it will be possible to recoat any screen plates which from any cause are not turned into satisfactory prints, for about a shilling a dozen, quarter-plates.

The results, to judge from the experimental prints which we have already seen, are certainly very faithful renderings of their originals, while their brightness, when the principle of the method is taken into consideration, is certainly most surprising. Those who are interested in colour photography—and who is not?—will welcome the announcement that the materials for the process are commercially obtainable.

Printing from a Cracked Negative

WHEN the glass of a negative is cracked, a broad mark will show upon the print, if this is made in the ordinary way. This mark is the shadow thrown by the walls of the crack, and if we can so arrange the printing that the walls do not throw a shadow, the greater part of the mark will vanish. There is sure to be some slight sign of the crack visible on the print; but it can be reduced to little more than a hair line.

The usual method of doing this is to keep the printing frame rotating all the time the print is being made, by placing it on a board hung from a roasting jack, if such a thing is available, or, failing that, by means of a very long string, which, if it is given a spin to start with, will keep the board turning for quite a long while. The table of a gramophone can be used for the same purpose.

If the crack can be filled up with Canada balsam, and a piece of glass cemented down on to the negative with the same medium, the crack can be made quite invisible, so that a print made in the ordinary way will show no signs of its presence. Unfortunately, the balsam is messy stuff to use, and it requires a microscopist used to handling it, to employ it for such a purpose successfully.

The best way of all to get rid of the crack, if the negative is valuable enough to justify the trouble, is to make as good an enlargement of it as possible, on a smooth bromide paper. The enlargement should be three or even four diameters, in fact the larger the better. The crack will show as a light mark on this, and the mark must be very carefully worked out with ivory black water colour, until at a little distance away there are no signs of it. This is not half as difficult as it sounds, if a little piece is done at a time, and one takes care to have only the faintest trace of the water colour on an almost dry brush. It takes time and patience; but calls for little more than that. When it is quite worked out, a fresh small negative is made by copying the enlargement.

The one thing not to attempt with a cracked negative is the remedy that is first thought of, namely, to strip the film and put it on an unbroken piece of glass. This can be done by a skilful and experienced worker; but in unaccustomed hands it is almost certain to result in the negative being ruined; whereas the enlargement method, even if it is not a success in itself, leaves the negative unaltered.—T. KNIGHT.

Questions & Replies

Advice or help given on any technical point. For rules see below.

F. W. LEATES (Balham Hill).—Yes. Such an article is in type.

G. MALERON (Bradford).—Thanks for your card; we will see what can be done.

FRANCY HIRN (Finchley).—Certainly your print is of a very good colour, and we have sent it along accordingly to the writer of the note.

TANKERVILLE (Barnes).—Our own preference is for the "Tourist," but we do not think that there is very much to choose between them.

F. PALMER (Lillingdon).—The light patches are due to light getting to the plate while it was in the camera. The blur is due to the camera not being held still.

ADDRESSES (Aberavon).—It would be best to go to a local gaolkeeper for such work. We do not know anyone to whom we could recommend you either for this or for the uniforms.

S.P.R. (Walsall).—If you cannot get it from your regular dealer, a line to the British agents, Messrs. Furst Bros., of 17, Philpot Lane, London, E.C., will tell you where you can buy it.

FACE (Shepherd's Bush).—You can take satisfactory indoor portraits with the outfit you have. Any harshness would be caused by under-exposure and over-development, and would not be affected by the lens.

STICKS (Accrington).—It is a very old and quite obsolete instrument, originally designed for portraiture. You might get, say, ten shillings for it if you could find someone who wanted it, but such things are now practically unsaleable.

W.H.K. (Newbury).—We are afraid that the matter is of very limited interest, so few do that work now, but we will see what can be done. The density is best judged by holding the transparency up to the light and looking through it.

W. H. BRAY (Ipswich).—We expect that most of our whole-page illustrations are made from enlargements from small negatives, but it is only now and again that we have any definite information on the subject. Some are, we know, and others, we know, are not.

K.S. (Portlady).—Rub the dry surface of the negative with a little tuft of cotton wool moistened with methylated spirit and squeezed nearly dry. This should remove the soot particles. Or you might re-wet it and gently rub it with the wool, without spirit, but the former method is to be preferred.

ROTCROFT (Bolton).—Your best plan will be to read "Hand Camera," by R. Child Bayley, price 1s. 6d. nett, or post free from our publishers 1s. 9d., as the advantages and use of a double extension cannot be set out properly within the limits of this page. If there is any specific point upon which you desire further information we shall be very glad to supply it.

BOOK (Blackpool).—There are no books on the subject. One must strike out a line for oneself. The series "How I Made my Camera Pay," which appeared in our columns a year or two ago, might perhaps help you if you have access to a print of Photography and Focus, they are out of print, but it is essentially a matter in which the photographer must think and act for himself.

REGULAR SUBSCRIBER (Liverpool).—If a condenser is used in enlarging, the rule as to the exposure doubling with each stop does not hold good; the alteration in exposure varies with the conditions and cannot be made the subject of a rule. If a diffuser is used, or daylight, then the rule applies just as in any other form of photography. The one developer is as good as the other.

GLASS (Farnham).—We use soap and water and a nail brush, giving the glass a fine polish with a cloth containing the least trace of paraffin oil. The real preventive of sticking, however, is a formalin bath after the last washing water, as we have so often pointed out, following up this by drying the prints and then re-wetting and squeezing. Blake-Smith's "Toning Bromide Prints," price 1s. nett, or post free from our publishers for 1s. 2d., deals fully with toning methods.

W. MACMILLAN (Danfermline).—To remove the varnish the plate must be placed in the solvent used in making the varnish for a few minutes, and then gently rubbed with a tuft of cotton wool. It is drained as clean as possible, transferred to a fresh bath of solvent, rubbed and drained as before. If a shellac varnish was used, methylated spirit may be used to dissolve it: if a celluloid varnish, acetone or amyl acetate; if gum dammar, benzole. The vapour of the last is highly inflammable, so the work should be done out of doors. We are glad to hear that you have found the paper so helpful.

A. W. SWAIN (Maxwell Hill).—There is no firm in London supplying such parts.

H. J. DIAPER (Lower Edmonton).—Mr. A. S. Bruce, 4, Villars-on-Heath, The Vale, Hampstead, N.W., gives lessons on retouching.

D. LALA (Forest Hill).—The results of our competitions are published in the second or third issue each month. The August results will probably be given next week.

C. E. WILKINSON (Brook Green).—The only photographic society we know in your district is the Hampshire House P.S. The honorary secretary is Mr. W. Shiers, 201, Goldhawk Rd., Shepherd's Bush.

H.C.M. (Gosport).—As the composition of the final picture is the same in a negative as in a rapid bromide print, there is no reason to suppose that one would be more or less permanent than the other.

ENQUIRER (Liverpool).—So far as we are aware there is no book dealing with the transmission of pictures by telegraph. The subject would have to be studied in the patent specifications and proceedings of various societies.

T.C. (Halifax).—Clearly something is cutting off part of the light from the lens; what it is a careful examination of the camera ought to show. The instrument is probably of French make, but we cannot be more definite.

G. POTTSBELL (Birmingham).—We have returned your print. To get white margins, the "white" and not the "manne" paper must be used, and care must be taken not to expose it to more light than is necessary until the print is fixed.

E. D. HUTCHINGS (Walthamstow).—The secretary of the Walthamstow Photographic Society is Mr. J. S. Fairclough, Redruth, Hall Lane, South Chingford, Essex, and of the Woodford Society, Mr. F. G. Emiler, Marton, Chelmsford Road, Woodford.

EXPOSURE (Brecon).—The two expressions mean the same. The makers of the lens would no doubt supply a five times screen for use with it, but we do not think you will be able to get it as cheaply as the one you have. One of the big dealers might have a low priced screen that would fit.

ARTHUR O. ADAMS (Tufnell Park).—We expect it is the mantle that shows an image of it being projected on the screen. If a slight alteration of the position of the light will not get rid of it, a piece of fine ground-glass must be inserted between the light and the condenser. This is advantageous in any case.

PUP (Westminster).—If this is the case when your eye is close up to the back sight it is clear that this is not fixed at the right distance from the other. The remedy is to move it. The distance should be such that with the eye close to the back sight, the frame encloses exactly as much of the picture as falls on the plate.

PUZZLED (Buckhurst Hill).—The "Lessons for Beginners" which deal with the subject of fog ought to help you; you would do well to refer to them. Your letter reads as if, assuming the unexposed edges are clear, you have got scattered light in the camera, or, what is much less likely, that you are over-exposing. A dusty lens would be quite sufficient to cause the trouble.

H. J. DAIN (Stroud Green).—If you take a plate from the packet and expose it to light there will be no visible change at once, but in time it will darken to a purple-grey colour. The slightest exposure to white light, however, will make an irrefragable change, "fogging" the plate, as it is called, so that it darkens all over in the developer and is quite useless for photography.

D. KINSELL (Woking).—You want a lens of shorter focus, and as you wish to use a large aperture you would do well to get one of the same make as you are using, but, say, 3 1/2 in. focal length, using your present lens when it is the whole of the negative that is to be enlarged. An R.R. lens has not got a flat enough field to work at a large aperture, while a half-plate lens being, presumably, of longer focus, would call for still greater extension.

REFLEX (Huddersfield).—You will find Rotterdam, The Hague, Amsterdam, Hoorn, Dordrecht (in fact, almost every town), of photographic interest, while snapshots are perfectly possible if your apparatus is suitable. If you were a little more careful reader you would know that we always advise the use of those plates to which the tourist has accustomed himself at home, an adequate supply being taken from England.

EPSILON (Edinburgh).—There is no practical method of doing what you want.

IMPERIAL (Weston-super-Mare).—Rodinal one part, water thirty parts, will do what you want. It should only be diluted at the time of using.

ADVENT READER (Monkheaton).—There are no examinations or licences of any kind required, by anyone before taking up photography professionally.

E. FLEXMORE (Bethnal Green Road).—No paper of that name figures in any of the lists in our possession. What is its nature, and for what do you want to use it?

COLOR-BLIND (Hereford).—The most suitable colours are those which are supplied put up in sets for spotting and tinting. Any dealer will get them for you. Instructions are supplied with them.

CAVENDO TUTTUS (Mexborough).—It is not an unusual thing to send in identical prints to three competitions closing on the same date; but it would certainly lay oneself open to the charge of "pot-hunting."

J.P.H. (Birmingham).—It would be better not to make the change, but to wait until you can afford a really high-grade lens. The only alternative which we should have advised, you say cannot be supplied.

A.T.M. (Edmonton).—There is nothing of the kind obtainable, and your only plan will be to work it out for yourself, if possible with the help afforded by an examination of one of the instruments on the market.

SWAP (McBourne, Victoria).—The mirror would make the work foggy and would be injurious instead of advantageous. The third lens of a triple condenser should be left in the position given to it by the makers.

FABRIS (Selby).—The Imperial Company do issue a faster plate, the "Flashlight," and if the "Special Rapid" is not fast enough for you this is what you should buy. The differences in rapidity to which you refer are not detectable in actual practice.

A. S. WALKER (Liverpool).—If you use a first-class outfit in each case we do not think you would find any appreciable advantage in working a larger size and making the transparencies by reduction. The only disadvantage of the small camera is that it calls for more careful use.

W. MAYNEW (Holloway).—It is not due to any fault of yours, but to the fact that your camera will not extend far enough. Unless you can make some arrangement by which the lens will go an inch or more further from the plate the apparatus cannot be used, except for very great degrees of enlargement.

BOO RAMBAM (Sydney, Aust.).—(1.) Our competitions are open to readers all over the world: the prints when they are received are put into the next monthly competition to close. Prints of the Beginners' Competitions must not be mounted; in the Advanced Workers' there is no rule, but it is not likely that unmounted prints would be successful.

BLOCK (Lewes).—The outfit for process work is a costly one, and the operations require considerable training and experience. You will find them fully described in Verfaesser's "Half-tone Process," price 7s. 6d., or post free 7s. 10d., but you would hardly be able to work it from the book—it is certainly a business which calls for practical training.

SPOTS (Birmingham).—Your cards have been returned. The cause of the stains is a mystery to us and to several workers to whom we have submitted them. They appear to be brought about by the deposit on the paper of something from the combined bath—the gold, presumably. But why it should be deposited at all, and in some places and not in others, we do not understand. The only thing we can suggest is that you get a fresh supply of materials for the bath altogether, and see if that is a preventive. The fact that you have got them on different makes shows that it does not lie in the cards themselves.

Regulations.

- (1.) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.
 - (2.) The full name and address, in addition to a *nom de plume*, must be given.
 - (3.) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.
 - (4.) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.
- Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.

Presentation Enlargements.

WHEN next any club or society of which you are a member wishes to make a presentation—let it take the form of an enlargement, suitably framed and with the inscription hand-lettered on the mount.

And have the enlargement made at the **RAINES STUDIOS**. By way of carrying out the idea in our announcement of last week—"Ask the man who owns one" we quote, with the writer's permission, the following letter :

Messrs. Raines & Co.,
Ealing.

Priory Road,
Alcester.

Dear Sirs,

I beg to inform you that the presentation enlargement received on 17th inst. was satisfactory in every way. The definition was perfect, the colour splendid, and the mount very suitable indeed. The inscription was very neatly done taking up neither too much nor too little of the mount. I could not have wished for a better nor more suitable frame.

The members of the club were all very well satisfied with it and the recipient delighted. I feel now that I could not have placed the order in better hands.

Yours faithfully,
(Signed) B. DEVEY.

The hand-lettering costs but a shilling or two, according to the length of the inscription—all the other particulars of cost you will find in our booklet, **PICTORIAL PHOTOGRAPHY**.

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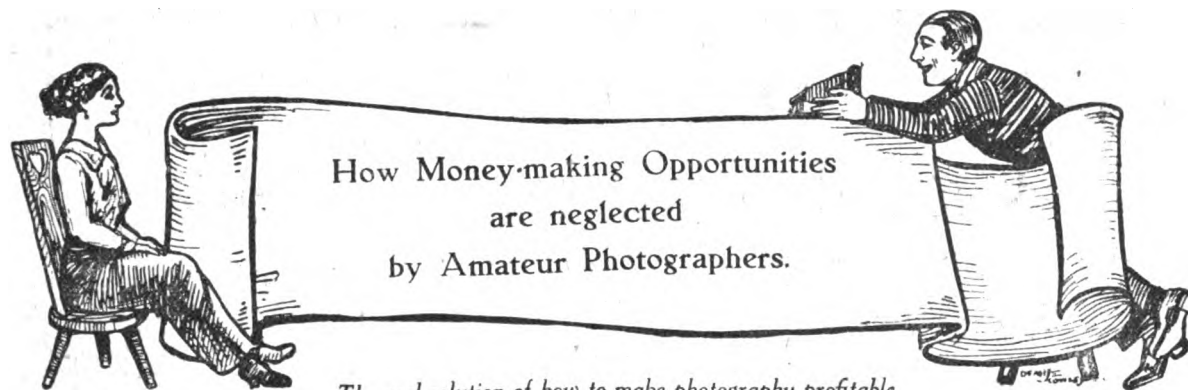
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How Money-making Opportunities
are neglected
by Amateur Photographers.

The real solution of how to make photography profitable.

By Ernest Fellowes.

AMONG all the thousands of people who use cameras, not one in a hundred realise that their picture-making can be made into a source of profit, instead of a continual expense. Large sums of money are wasted every year in plates, papers, chemicals, and so on, and one is continually hearing the old, old story, "Oh, I'm going to give up photography because it is so expensive."

I remember telling a man, who had got into this frame of mind, that I reckoned to earn an average of over a pound a week by selling pictures for publication, and that once, by working very hard, I had earned enough in two years to furnish my house from top to bottom, by my profits from photography. He expressed incredulity, and told me that he had tried, and that it was "all rot," to talk about money being made as easily as that. Well, it was three years ago that I proved to him that he, too, could make money, and now he possesses a twenty-five guinea reflex camera, has paid for every pennyworth of material he used, and, in addition, has made £90 clear profit. Now he talks about photography being a gold mine instead of a "rotten sink," but the change of mind has only been brought about by a change of method.

It is the extra sovereigns and half-sovereigns that make the difference to the salaried man, or the woman with a limited income. If you know that never a week goes by without a little cheque or a postal order cropping up among your morning letters, you soon begin to look on life differently. These extra guineas are all the more welcome because you have earned them from a source that you have hitherto left untapped, but the money is there waiting for you: the demand for amateurs' pictures is increasing, instead of falling off, but you cannot draw cash until you have the key to the editorial exchequer.

Some people will not realise that it is no use trying to sell pictures that nobody wants. There are subjects that are in constant demand, and there are other pictures that will not be published if you offer the prints from now to Doomsday. One editor publishes, and pays for, practically every decent print he receives of a certain subject, and one man makes quite a regular income by selling this one kind of subject week after week. It is a subject, too, that can be taken anywhere and at any season. This is only one case out of dozens. Know what to take, how to take it, and who to submit it to, when you have taken it, and you *must* make money. Go on with your book-taught knowledge, your "usual thing" subjects, and you will never earn a cent.

But, you say, if the ways of earning money by photography are so numerous and so profitable, why has no one written articles on the subject and told us what to take, and so on? There *have* been articles in plenty, but they don't give the exact information that you have to have if you want to be certain of getting the guineas. No, the people

who know keep that information to themselves: it is too precious to be given away in a book.

There is one, and only one, way of learning the ropes of Press (and profitable) Photography, and that is through the Practical Correspondence College, of 10, Thanet House, Strand, W.C. In the course of postal tuition, which they offer, the whole scheme of profit-making by photography is set out in detail. Nothing is hinted at; every move in the game is described in detail. There is nothing of the text-book character about this course. It is at once human, interesting, and explicit. It is not conducted by a lot of theorists, but by active practical men who know the ropes of press photo work from A to Z, and have spent their lives at it. Any individual who can take clean, bright pictures, and will follow explicitly the directions given in the course, can, and will, make money before the instruction has been half completed. Many students have paid the fee, and been money in hand, out of profits made from tips given in the first lesson. One student said he made £9 profit out of one tip alone, and that, too, in a small country town, from locally taken pictures.

The P.C.C. people want no one to join who will not take the trouble to follow the advice given. They have other courses of tuition—Poster Work, Commercial Designing, Advertisement Writing, and so on—and they depend principally on the recommendations of satisfied pupils. This Press Photo course is so interesting, the fee is so low, and the profit made by the pupils is so attractive, that they generally get satisfied photo students to recommend their other, and more expensive, courses. Therefore they *must* make students successful, or there is no recommendation.

If you should desire to know more about what can be done in the way of money-making with a camera, send half a dozen of your own prints to the Secretary, Practical Correspondence College, 10, Thanet House, Strand, W.C. (Address them to Mr. Vincent Lockwood, and mention my name if you like.) You will then get a free criticism of the half-dozen prints, and be told if you are likely to be any good as a student. They are so serious over the work that they will not enrol anyone who cannot be put on a paying basis, and if Mr. Lockwood thinks that you are too much of a duffer he will tell you so frankly.

They have a book about the course that will be sent free with the criticism, and it gives you all sorts of other information, specimens of pictures taken and sold by other students, and so on. But I don't think they will send the book unless you submit prints for them to see. Otherwise they would be flooded with idle enquiries from people who want something for nothing. Your prints will be returned quickly, but do not trouble to write unless you can take sharp, bright prints, and really do intend to try and earn money with your camera.

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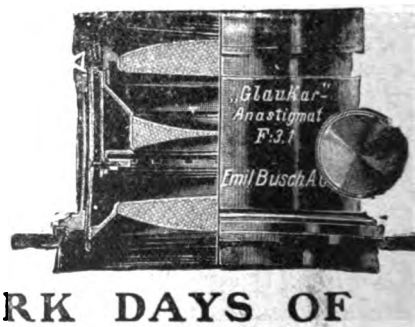
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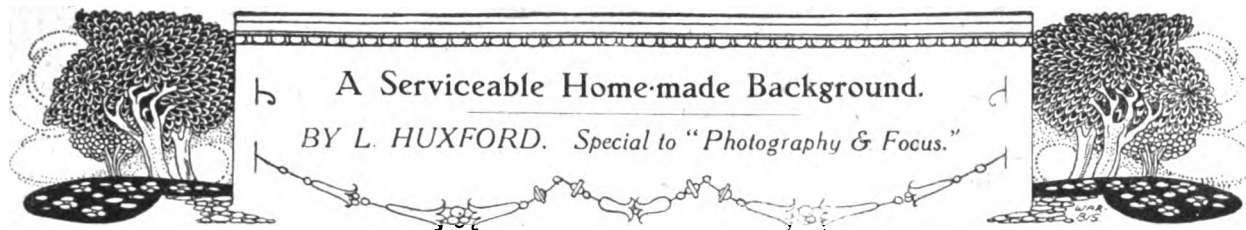
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THE writer having occasion for two or three large plain backgrounds recently, thought that it would be more economical to make them at home. It turned out that this was correct, the total cost of a background 6ft. x 9ft., for fabric, laths, and painting, being something under 3s. 6d. As other amateurs may be glad to effect a similar saving, the exact method and materials used will be found described below. If the background is to bear a painting or design, some skill with the brush may be needed, but such things are usually favoured more by the professional than by the amateur, the latter preferring a perfectly plain even tint to any painted design.

The fabric which forms its basis may be unbleached calico or sheeting, which in the double width (6ft.), which it is best to get, costs something less than a shilling a yard. For an ordinary full length standing figure, two yards and a half will be found ample; while for most purposes of the amateur portraitist a good deal less can be made to suffice.

It is best, no doubt, to stretch the calico on a frame for painting it, but this is not a necessity. A couple of blind laths, six feet long, which can be purchased for 2d. apiece, will serve, and the top and bottom of the fabric may be stretched tightly and tacked on these. To the ends of one of the laths a couple of strings may be attached, so that as the sheet is painted it can be hauled up by two nails in the wall, near the ceiling, until it is finished, when it may be left hanging up to dry.

The paint is nothing more nor less than whitewash, which may be darkened with vegetable black, Indian ink, or even ordinary ink, to the desired extent. If the whitewash is not darkened at all, it will be

found to give a plain white background which is very suitable for vignettes and for those high-key portraits, which are now very popular with some workers. To make the whitewash, a couple of pounds of size, which can be bought at any oilshop at a penny a pound, should be melted by means of heat, no water being added to it. If the size is put into a basin standing in another basin of boiling water, and is stirred from time to time, it will soon melt. When it is quite liquid, it should be strained through a piece of muslin, as it is often very impure and contains undissolved particles. A ball or a ball and a half of whitening is put into a bucket and covered with cold water. After the lapse of half an hour, the water is poured off, leaving a thick cream of whitening, which is then well stirred with a piece of board while the hot size is poured in. The

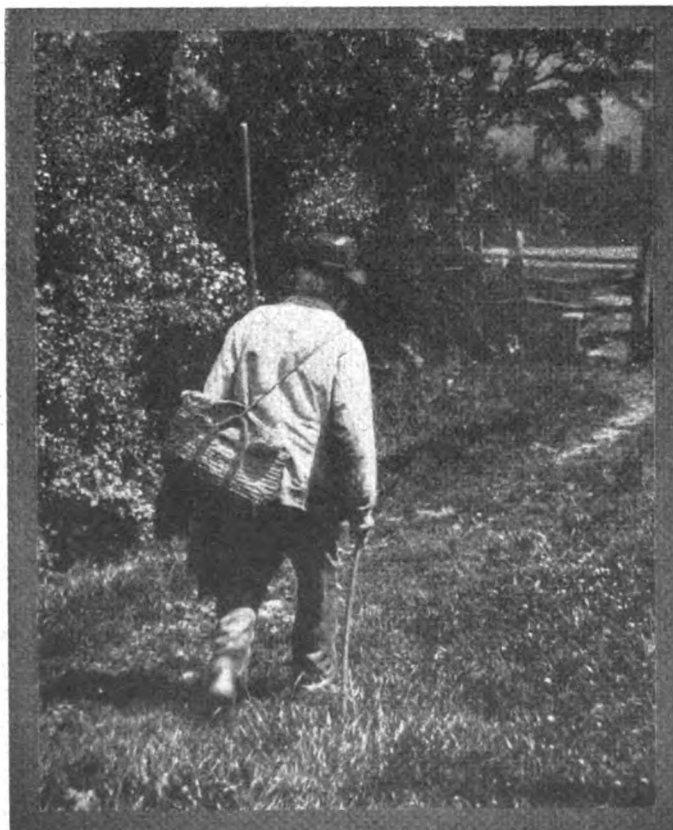
stirring is continued until the size and whitening are thoroughly incorporated into a white frothy mass.

At this stage any pigment that may be needed to darken it can be stirred in; and it is ready for use at once. If preferred, it may be left to get quite cold, when it will set into a jelly, which can be broken up with the brush, and applied in that form; but it can be used hot, and is less trouble to apply in that condition.

The fabric need not be stretched while it is painted with this. A table may be protected with a few sheets of newspaper, and the calico laid over it, and a liberal quantity of the whitewash applied and well brushed in. The calico is then shifted and a fresh part whitewashed, until the whole of it has been gone over. If the top is first done, it can be hoisted little by little as it is finished, so as to get it out of the way.

When the whole sheet has been whitewashed, it must be stretched sufficiently to take out any creases, as if it is allowed to dry in a creased condition it will remain so. A comparatively small weight attached to the bottom lath will be sufficient to get rid of the horizontal creases. If there are any vertical ones—a fold down the middle is generally to be found with double width material—they should be taken out by fastening one or more laths along the back by means of drawing pins through the edges of the calico; a very little stretching is sufficient. In this way the sheet is allowed to get dry. If there is a smooth expanse of wall available, it may be stretched on that, with a few tacks, to dry; but this is really not necessary.

When dry, it will be found that the colouring is very much lighter in tone than it was while the background was wet. This must be borne in mind when we are mixing up the colour.



NOONDAY.

BY J. S. LAKIN.

From the Advanced Workers' Competition just closed.

Vignetting Bromide and Gaslight Prints with a Brush.

By C. T. Field. Special to "Photography and Focus."

An interesting method by which parts of a picture which are undesirable can be removed altogether, and very pleasant effects can be secured.

THE usual method of vignetting is by shading during printing, either with a mechanical vignetter of some kind, or by fastening across the printing frame a sheet of cardboard in which a hole has been cut to allow the light to act on that part of the negative which is to furnish the picture. The separation between the card and the negative, when the printing is done in diffused light, gives the necessary softening of the boundaries and gradual fading away of the picture into a white background, which constitute the characteristic of the vignette.

Such methods of vignetting answer well enough for some subjects, such as portraits specially taken to be vignettied, and are being printed by contact. But landscapes and architectural pictures may furnish attractive vignettes; and the photographer may wish to have vignettied enlargements. In such cases, it is easiest to make the vignette by removing those parts of the picture that are not required, rather than by preventing them from printing. In many cases this is the only possible method of accomplishing what is wanted.

The hand camera worker who has a large stock of negatives will find it a very pleasant and profitable occupation to go over them carefully and see whether some which he has put aside as useless, or almost so, cannot be made to provide good vignettes. A negative which is defaced by some accidental blemish, or which for some reason or another has failed to render satisfactorily what it was originally designed to do, may contain some little bit of detail, some well-posed figure, or some happily caught grouping, which, when enlarged and picked out by such a process of vignetting as is here described, will amply repay the trouble. It may even be found that the result of such discriminating work upon something secured only as an accidental accessory to what was intended to be the subject of the picture will be better worth doing than if the original idea had been successfully carried out.

The method consists of making a print, either by contact or by enlarging, on bromide or gaslight paper, and then applying to the picture with a brush some solution which will dissolve away the silver of the image where it is not required, leaving nothing there but white paper. Although there are a great many solutions which will dissolve away the silver—

any of the ordinary reducing baths will do so—the choice for this particular purpose is limited by two considerations. The solution, whatever it is, must not alter the colour or appearance of those parts of the image on which it is only allowed to act partially; that is to say, it must lighten them just as they would have been lightened had they received less exposure. Moreover, the full extent of the action of

the reducer must be variable at once, so that it can be controlled.

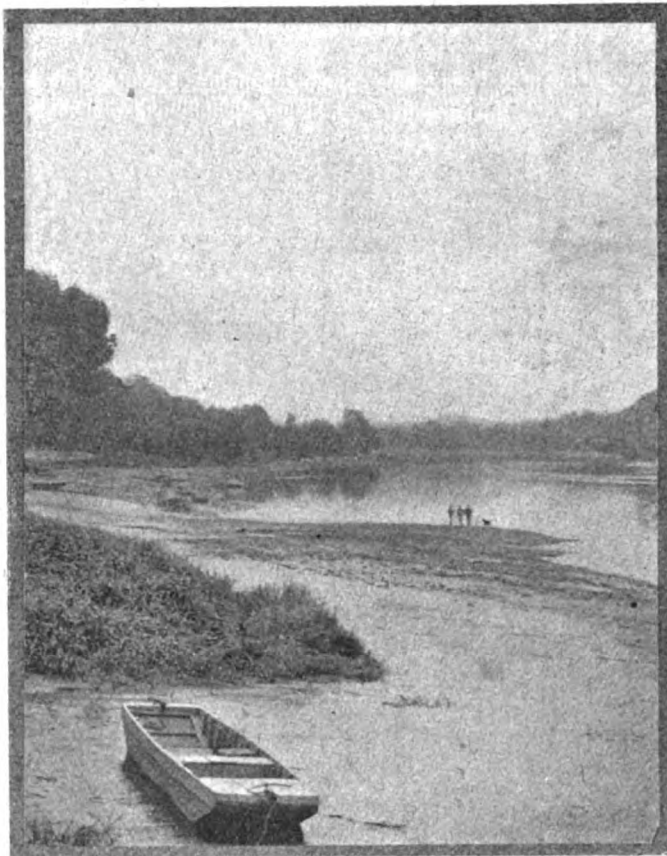
The solution which best answers these two requirements is one of iodine and potassium cyanide. It has one serious objection, and that is that it is extremely poisonous; so that it must be used with great care. Otherwise it will be found to do well everything that is required.

The first step to be taken in making a vignette of this kind is to make a trial print. The bleaching action is irrevocable. If we dissolve away any part of the image which should have been left visible, there is nothing for it but to make a fresh print or enlargement and to start again. So that experiments should not be tried with the actual bleacher, but on a trial print, doing any temporary bleaching with chalk or whitening. In this way different effects can be tried, until at last one is obtained which gives what is wanted, and then the trial print may be left as it is, to form a guide

for the actual bleaching that is to follow.

In making the final print or enlargement, it will be found helpful to shade the paper or the negative so as to keep as much as possible of what is going to be bleached away light in tone. It is not absolutely necessary, but it saves a good deal of work afterwards during the bleaching, and makes it easier to do what is left to be done. If it is an enlargement, we must remember to get the part that is to be left visible in the right position on the paper, and must take care to have that paper large enough to leave an ample margin all round the vignette. One has a tendency to underestimate the margin required to make the picture as effective as possible; and it is a pity to put in a great deal of work and care, only to find that it is not as successful as it might be, simply because the margin of the paper is not an inch or two larger.

The solution by which the vignetting is done is made by mixing a solution of potassium cyanide with a solution of iodine



LOW WATER.

BY F. R. FISHER.

From the Advanced Workers' Competition.

in alcohol. Potassium cyanide is extremely poisonous, and does not keep well in solution. It is sold in the form of sticks, and a solution may be made by breaking off about half an inch of one of these sticks and dissolving it in a couple of ounces of water. It is best put to dissolve a day before it is wanted, as it dissolves slowly. The solution will keep in good order for a week or two. Tincture of iodine, as the solution of iodine in alcohol is called, may be bought of any druggist, and keeps indefinitely.

One or two camel hair brushes will be required. They should be of the cheapest kind, as the solution soon destroys them; they must have no metal in their composition at all. The kind that has the hairs tied and then mounted in a quill is what should be obtained.

When the work is to be put in hand, a dram or two of the cyanide solution has added to it about half as much of the iodine, or less. The brown colour of the latter disappears at once, the reducer being water white. The mixture is diluted at first with about three times its bulk of water.

If there are any parts of the vignette in which the image is to leave off abruptly, the plain white paper coming right up to it and ending in a sharp line, the reducer may be applied at this strength to the dry print. It is quite possible in this way to take out chimney pots, branches of trees, and other details, without encroaching in the least on the adjacent parts. The print should be held at such an angle that the tendency of the solution is to run away from the sharp boundary line; and when the liquid has done its work it may be picked off with a little cotton wool or blotting paper.

The sharp lines having been done in this way, the print may be put into a dish of water until it is quite limp, and then laid on a sheet of glass, for the vignetting. The solution that has been used will be too strong for this purpose, and it may therefore be further diluted with three or four times its own bulk of water, or more. Taking a larger

brush, the principal areas which are to be white are covered with the diluted solution, which is rinsed off as soon as it ceases to act, taking care that the rinsing does not carry it over those parts of the picture which are to be left. The print may be wiped surface dry with a soft cloth or tuft of cotton wool, and the reducer applied again; and so on until the picture is left surrounded by white, but not vignetting softly into its surroundings.

The last operation is that which calls for most skill; but a little practice soon robs it of its difficulties. It is by the use of very dilute reducer and frequent rinsing, to soften the outlines, carrying the solution a little further each time, until at last the picture passes by almost imperceptible gradations into white.

The great source of failure at this stage is the attempt to do the work too quickly. There must be no hurried reduction with a powerful solution. The trial print should lie side by side with the one on which the work is being done, and should be carefully followed. When the solution has



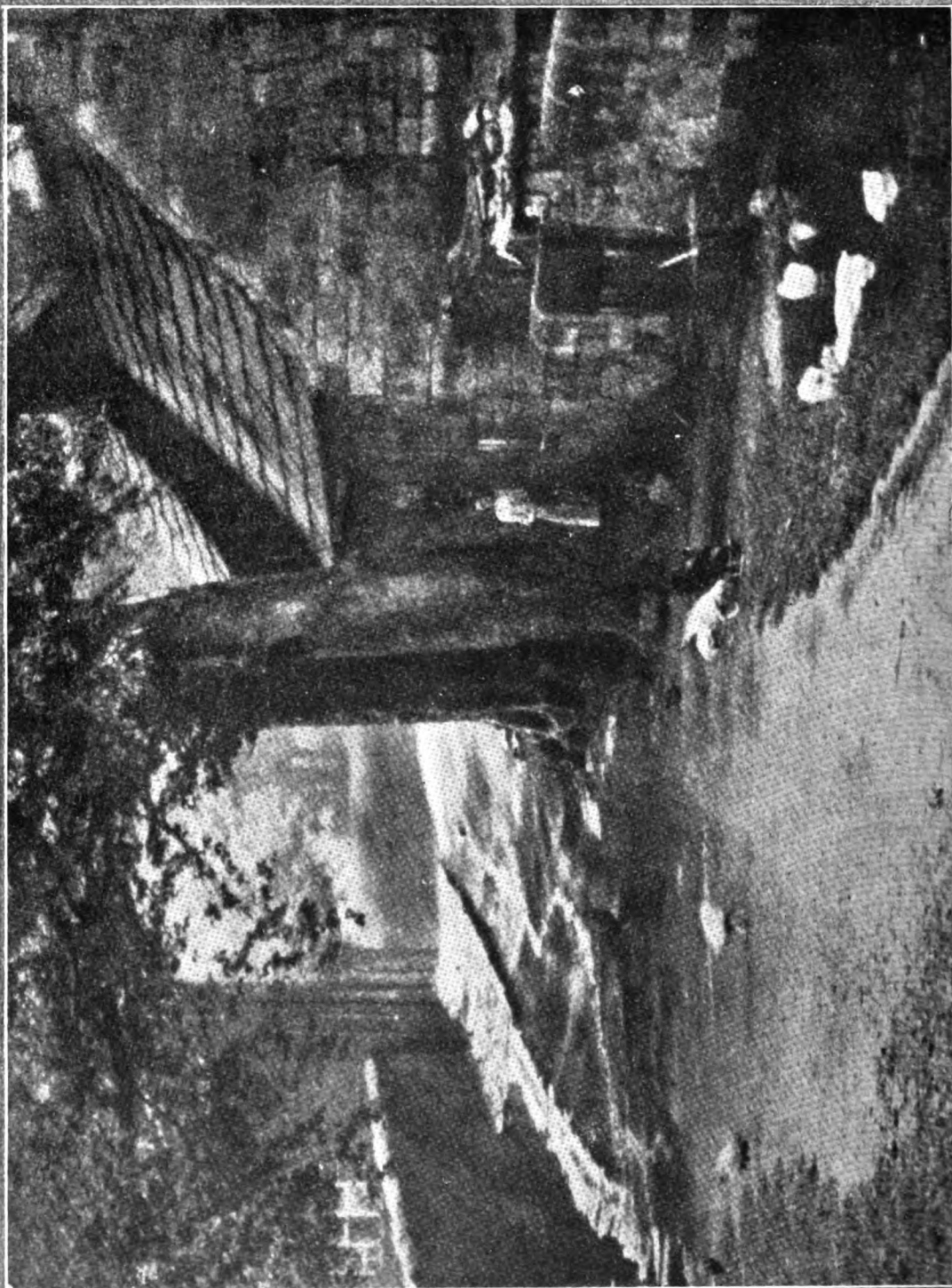
By C. Wills.

From the Advanced Workers' Competition.

begun to act, it must be wiped off quickly before it has time to make a distinct line on the picture. The print is then rinsed, and the operation repeated. If there are any parts of the picture which lie within its boundaries, but which would be the better for lightening a little, they also may be washed over with the dilute reducer at this stage.

In all the work one should remember that if the action has not been carried far enough, it can be taken farther by a second application of the solution; whereas, if it has gone too far there is no remedy. So that, if there is any doubt at all, the reduction should be under rather than overdone.

The operations are completed by giving the picture about half a dozen changes of water spread over half an hour, or by leaving it in running water for fifteen or twenty minutes. If the directions have been carefully followed, it will be found that the colour of the image in those parts which have been reduced has not been altered, but that they pass gradually and smoothly into the plain white of the background.



BY J. HIRST.

Awarded a Certificate in the Advanced Workers' Competition just closed.

AFTER THE RAIN.

Imperial Notes



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LONDON, SEPTEMBER 10TH, 1912.

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Editorial.

A belated motorist, whose car got locomotor attacks miles from anywhere, at 2 a.m. knocked at the door of the only house in sight.

"Who's there?" asked a voice from the upper window.

"A traveller," was the reply.

"Then travel"; and the window closed with a bang.

Suppose a Photographic Plate keeps knocking at your door, claiming to be the most perfect photographic plate extant, the "newest name," or the most wonderful "colour-correcting" plate ever newly introduced. Naturally you wish a demonstration. The proof of the pudding—

It has been a very interesting feature of the examination of the many post-cards sent to us by our readers, in a recent competition, to observe that a great percentage of the writers made statements of this kind: "For a long time I used plates other than yours. I had many failures. I then took to using Imperial Plates, on the recommendation of an advanced photographer; the difference was astonishing. I get clean, crisp, beautiful negatives with your plates, and now never use any other kind." "Like many others, I once used almost any kind of plate, trying all the so-called new inventions as they came out. Then one day I saw your motor delivery van outside the head offices of the ——— newspaper, delivering cases of Imperial Plates. I knew at once I was on to a good thing. *What the pressmen use is what I want.*" "As an amateur who has, in his time, used every make of plate on the market, I can honestly say that Imperials are worth double what any others are. I get magnificent results from Imperial Plates, and wish for nothing better." "I find that Imperial Plates will do what no other plates will do, and do it with uniform excellence." And one writer, dropping into poetry, says: "Since I attained the age of eight, I've worked with many kinds of plate, And though I don't decry the rest, I find IMPERIALS the best."

Now, we like the type of photographer who investigates, who wants a demonstration. *That is one way lifelong IMPERIALISTS are made.*

There are plenty of good plates. It is to the honour of the Photographic Dry Plate trade that very few plates are badly made. And yet, there must ever be a VERY BEST.

There is a VERY BEST. The very best plate is the Imperial Plate (made in twelve varieties). You can prove this in three ways: You can test the other

You save Money by using
IMPERIAL PLATES

Their speed, their latitude, their uniformity of quality, and the ease with which they can be manipulated render failures practically impossible.

Sold by all Dealers.

kinds together with Imperials and form your judgment on results; or you can use Imperial Plates for just one month, and then compare your negatives, and the number of failures and successes, with what you obtained from some other kind of plate before using Imperials; or you can go to your dealer and ask him a simple question—*Which plates are most often asked for?*

The latter is a very easy method. Is it not feasible that the plates which are sold at all dealers, which are demanded by a greater number of photographers than is the case with any other make on the market, must be the very best plates made?

Select your method, reader, if in doubt.

THE IMPERIAL DRY PLATE CO., LTD.,
CRICKLEWOOD, LONDON, N.W.

The "Reason Why" Postcard Competition.

The entries in this contest, recently announced in "Imperial Notes," were very considerable, and the adjudication has been no light work for the examiners. The adjudicating committee has now, however, been able to make the following selection of ten winning entries, after careful scrutiny, analysis, and summarisation of the many excellent replies sent in:

First Prize (2 guineas).—Mr. R. S. Pollard, 14, Portland Road, Manchester.

Second Prize (half a guinea).—Mr. A. D. Gibson, 221, Richmond Road, Twickenham, S.W.

Four Prizes of 5/- each.—Mr. S. Hicks, 1, Charnmouth Road, Bath; Mr. W. Brear, 53, Waverley Road, Bradford; Mr. F. L. Staples, 9, Summerlands Avenue, Acton, London, W.; and Mr. Albert V. Ames, 64, Normandy Street, Alton, Hants.

Additional "consolation prize" of Imperial Duplex Exposure Meters, leather bound, for bright and dull lights.—Mr. W. Geo. Chapman, Exbridge; Miss Mary Appleyard, Romnville; Mr. J. L. Fielder, Southall; and Mr. G. W. Perkin, Wakefield.

Open Competition for Imperialists. Over FIFTY POUNDS in Cash Prizes.

Now is the time for every user of Imperial Plates to enter for the great "Handbook" Competition in which Valuable Cash Prizes are offered.

Complete Particulars and Rules.

We wish every reader of this paper who uses plates to enter in the Imperial Handbook Competition for 1912. The rules have been made so simple that beginners should have equal chances of winning cash prizes with advanced workers. Every Imperialist reader of *P. and F.* should at once turn out his Imperial negatives exposed since December 1st of last year, and select one or more for this competition. Non-Imperialists may make themselves eligible for this great competition by beginning at once to use Imperial Plates. We leave the matter of SUBJECT absolutely open, thus offering every reader the best possible opportunity of winning one of the valuable prizes which will be awarded.

The prizes and rules are as follows:

First Prize	£5 5 0
Second Prize	4 4 0
Third Prize	3 3 0
Four Prizes of £2 2 0 each	8 8 0
Ten Prizes of 1 1 0	10 10 0
Twenty Prizes of 0 10 6	10 10 0
Twenty Prizes of 0 5 0	5 0 0

The prints may be of any size not larger than 4-plate.

Special Class for Juniors under the age of 16.

First Prize	£1 1 0
Second Prize	0 15 0
Third Prize	0 10 0
Five Prizes of 5/- each	1 5 0

In this Class prints must not exceed 4-plate size. Entries should be marked "Junior," and the age of the competitor must be given.

Rules.

AN ENTRY may consist of one or more prints; there is no limit to the number. Last day for entry, November 30th, 1912.

PRINTS must be on Imperial Paper (of any variety), unmounted, and be made from a negative on an Imperial Plate (any brand) exposed not earlier than December 1st, 1911. Enlargements are eligible if they do not exceed the sizes mentioned above.

The following particulars should be written on the back of each print:

Name and postal address of Sender.
Plate used. Date exposed. Time of day.
Stop. Exposure. Title (if any).
and in the case of Ortho. plates, particulars of the Light Filter (if any).

No print which has already won a prize in a competition will be eligible, and AMATEUR photographers only are allowed to compete.

EACH ENTRY must be accompanied by the outside labels of the plates and papers used to produce the print or prints.

THE WINNING PRINTS will become our property, along with the right to reproduce them. Any other prints will be returned to the sender if accompanied by a stamped addressed envelope.

THE COPYRIGHT of the winning prints will remain the property of the Competitor.

ENTRIES must be sent to the undersigned so as to arrive not later than NOVEMBER 30TH, 1912.

NO COMMUNICATION requiring attention or reply before the close of the Competition should be enclosed, and the outer wrapper or envelope must be marked

"HANDBOOK COMPETITION."

THE IMPERIAL DRY PLATE CO., LTD.,

Cricklewood, London, N.W.

Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XXV.—P.O.P. with the Separate and with the Combined Bath.

THE printing process which may be put next to self-toning paper in point of popularity is that in which what is generally called p.o.p. is used. The term

p.o.p., as has been pointed out, applies quite as much to self-toning as to the other forms of such papers; still, when the expression is used by itself, without any qualification, it is generally assumed that a paper that is not "self-toning" is implied: that is to say, one which has either to be placed in a toning bath, to be toned before being fixed, or else which has to be toned and fixed simultaneously in a hypo solution to which the necessary chemicals for toning also have been added.

A few years ago "p.o.p." was by far the most popular printing method, but latterly it has given place both to gaslight and to self-toning papers. It is certainly no more difficult to use than self-toning paper; in fact, to judge from the results one usually sees about, beginners find it easier to obtain those rich deep purple colours which they like, on ordinary p.o.p. than on the self-toning variety. Still, the fact that a plain solution of hypo is all that is required, instead of the more or less elaborate toning baths, has caused self-toning papers to enjoy an increasing popularity.

The reader who has followed carefully the Lessons on the use of self-toning papers will not require much additional advice upon using p.o.p. The manipulations are very similar; in fact, until the toning or toning and fixing baths are reached the treatment of the two kinds of printing material is the same.

The remarks made as to the kind of negative required hold good to a great extent of both; and with slight, and more or less evident

qualifications, what has been written of one applies also to the other.



THE NURSE.

BY MISS AGNES STRANGEWAYS.

From the Advanced Workers' Competition just closed.

HOW TO GET GOOD PRINTS FROM WEAK THIN NEGATIVES.

Barnet Vigorous Art Gaslight Paper.

It is a fact that more than nine tenths of the film and glass negatives made by Amateurs are under exposed and too thin to get good prints from normal printing papers. Barnet Vigorous Art Gaslight Paper is made specially for such negatives. Beautiful prints can now be obtained from the thinnest ghost of a negative.

Barnet Gaslight Papers are made in five grades.

THE BEST FOR LITTLE PRINTS.

Vigorous Art—semi-glossy	6d.
Soft Art—semi-glossy	..	..	..	..
Soft Matt	..	..	..	..
Oyster Shell—fine Matt	..	..	..	..
Glossy	..	..	..	..
Postcards—Matt, Glossy, and Semi-Glossy			PACKETS.

Every Amateur should enter the Barnet Hand-
book Competition. Open and Junior Classes

COMPETITION, 56 CASH PRIZES.

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your dealer, or from*

ELLIOTT & SONS, Ltd., BARNET.

Colour and the Character of the Negative.

It is, I find, very difficult to convince those who are new to photography that the final colour of a print on p.o.p. depends far more on the character of the negative than it does on the particular brand of paper employed, or on the composition of the toning bath; yet this is the case. A great many photographers failing to realise this, go wandering about amongst different makes and different formulæ, and never get a print to their satisfaction; when if only they could see it, any one of the papers they may have used and the toning solutions they may have bought or compounded, would have given them what they wanted, had the negatives been right; whereas with the negatives they have got, no process and no degree of skill can yield successful results.

For all kinds of p.o.p. the negatives must be such as to give gaslight prints that are a little too bright to be quite as good as one would like. The best negative for p.o.p. is one which gives a good print on "Portrait" gaslight paper—the paper specially made to give soft results from vigorous negatives. If such a negative is printed a little darker than it should look when finished and then is lightly toned with either of the baths described below, a good brown image will be obtained; while if it is printed considerably darker and is then fully toned, the print will be a rich purple.

If the negative is not strong enough, the best that can be done is both to print and to tone it lightly; one has to be satisfied in such a case with what such treatment will give, as it is hopeless to expect to get a good rich purple tone from such a negative.

The depth to which the printing should be carried varies with different makes of paper, and the instructions given with each will give some idea of what is wanted; but it is manifest that it is only possible to describe the extent of the over-printing in very general terms.

It will, therefore, be well for the beginner to cut the first prints he makes in half before toning them, and only to tone one half. By comparing the finished print with the untuned half he will learn more definitely than he can from columns of printed instructions the correct depth to carry the printing. He will do well, of course, to keep to one make of paper until he has mastered its use, or he will only be throwing away his experience. The prints so made may be toned in either separate or combined toning and fixing baths.

A Combined Bath.

There are many formulæ for a combined bath; but the following, which is one which was put forward by the Kodak Co. for "Solio," and seems to suit other makes of p.o.p. just as well, may be used. Two stock solutions can be made up: these will keep in working order for some months. The first contains:

Hypo	...	...	...	6 ounces
Ammonium sulphocyanide	...	...	...	48 grains
Water	...	...	...	32 ounces

The other is made by dissolving the contents of a fifteen grain tube of gold in an ounce or two of water, and a hundred and fifty grains of lead acetate in half a pint of hot water. When this is cold, the gold solution is added to it, and the mixture is diluted to

make a total bulk of sixteen ounces. For use one ounce of the gold solution is added to seven ounces of the hypo and sulphocyanide solution.

A question that is often asked is, how many prints can be toned in a given quantity of the toning and fixing bath? and there often seems to be underlying this the idea that the more that can be done the better. We have even seen p.o.p. advertised as requiring only a very little gold for toning. If this claim was correct, so far from being a merit, it would be a defect; but it was probably not made with any idea of being critically tested.

Gold and Permanence.

It cannot be made too clear that it is to the photographer's interest to deposit a liberal quantity of gold upon his prints in the toning process, if he would give them as much permanence as possible. The more gold the greater the presumption that the prints will last for a long while unaltered. As a matter of fact, while it has fallen to my lot to test nearly all, if not all, the makes of p.o.p. on the market, I have not been able to observe that, when the other conditions remained the same, there was any easily appreciable difference in the quantity of gold which they took up.

The difficulty in stating the quantity of solution required to tone any given area of prints is that it varies both with the colour required and the nature of the subjects. A landscape with very few high lights and large areas of deep shadow might easily take up several times as much gold as a delicate portrait vignette with large areas of white margin.

A Rough Guide as to Quantity.

A rule which will form some sort of guide in everyday work is to make up such a quantity of the toning bath as shall contain one grain of gold chloride to each fourpennyworth of p.o.p. This will allow good rich purple tones to be obtained, and the bath after use may be thrown away without much fear of waste-fulness.

The prints are washed in several changes of water, until when one is held up the last drippings from it do not appear to be in the slightest degree milky, as they fall into clean water. They are then immersed in the toning solution in a clean porcelain dish, not more than five or six at a time, and are kept moving by taking the bottom one out and putting it on top of the pile and so on.

The first change which will be noticed is to an intense brick red, which, after the lapse of a few minutes, turns to a brown, and ultimately, if the negatives were good ones, to a purple. In no case should the prints be taken out until they have been in the combined bath for at least ten minutes, or they may not be properly fixed.

With some makes of p.o.p. and some toning baths the change to a red colour is not very marked; the prints on being put into the toning solution turning direct to the purple. The difference is not important in practice; the colours finally obtained being the same.

If there are more than four or five prints to be toned at the same time, the bath should be divided up into as many equal portions as there are groups of five or six prints. When one lot has been done in one

OF WORLD-WIDE FAME.

SELTONA*THE FINEST PRINTING
MEDIUM OF THE AGE***SELTONA**

has established a world-wide reputation for permanency, brilliancy, and simplicity. It is the most reliable printing medium ever offered to the photographic public.

SELTONA

needs fixing in hypo only for sepia or brown tones, or if purple or even blue is desired the prints merely require previous soaking in a solution of common salt and water.

SELTONA

is universally acknowledged to be the most luxurious printing paper of the present day, and is used not only by Amateurs but also leading Professional Photographers.

SELTONA

lends itself admirably to the production of multi-coloured prints by local brush treatment, as recently described in the "Amateur Photographer," and reprinted in the Leto Handbook.

SELTONA

An admirer writes: "I am a devotee of your beautiful 'Seltona' paper, a medium so simple and plastic that I am amazed it is not used literally by every photographer."

SELTONA

is made in five distinct grades, viz.; Matt smooth white; Cream Crayon; Antique (white and cream), and Glossy. Postcards and Boardoids made in same grades.

SAMPLE PACKET (ASSORTED GRADES) QUARTER-PLATE 3d. } post
HALF-PLATE 6d. } free.

SEND 1d. STAMP FOR 1912 EDITION LETO HANDBOOK, 96 PAGES.

Sole Manufacturers:

THE **LETO** PHOTO MATERIALS
COMPANY, LIMITED,

Roman Wall House,
1, Crutched Friars, London, E.C.

USE "PHOENIX" PLATES FOR SPARKLING NEGATIVES.

portion this can then be thrown away, and the next lot done in a fresh portion, so that each little lot of prints is put into a solution that has not already been used. The advantage of this method is that by employing it it is much more easy to secure uniformity of colour.

Separate Toning and Fixing.

Instead of toning and fixing in a combined bath, we can tone the prints in one solution and then fix them in another. This method is reputed to give greater permanence, although nothing very definite seems to be known on the subject. A good toning bath is made by taking (for each fourpennyworth of p.o.p. or thereabouts) ten grains of ammonium sulphocyanide dissolved in half a pint of water, and adding to it one grain of gold chloride dissolved in an ounce of water. It works best if it is made up five or six

hours before it is required, or, if made with hot water, as soon as the liquid is quite cold.

When prints are being toned before fixing, the toning must be carried a little further than to the colour which we wish the finished prints to possess, as when they are placed in the hypo they go back somewhat. A trial will show the extent of the allowance that is necessary; it is different with different makes. The toning bath may be divided up into a number of portions, just as has been described for the combined bath, when there are a number of prints to be toned, so that each print is placed in what is practically a fresh solution.

Whether separate or combined baths are used, the subsequent treatment of the prints will be the same. They must be washed thoroughly, as described for prints on self-toning paper, so as to get rid of the last traces of the hypo.

R.C.B.



ROLL FILM WORK.

It will be found easier to insert the end of the black paper into the slot in the spool, if the pointed end is folded over on itself for about half an inch. It is, of course, inserted in the wider end of the slot, and the aim should be not necessarily to push it in as far as it will go, but to have it quite square and even, so that the paper and film as they are rolled on to the spool will fall exactly into place between the two ends. For this purpose, it is generally easiest to roll the black paper round the spool once or twice with the fingers, until the pressure of the paper on the end that has been pushed through the slot causes it to have a firm grip. If this is done properly there will not be the slightest risk of the paper pulling out of the slot as the key is turned. If the paper is not inserted so as to wind evenly, its edges may get torn, and the edges of the film light fogged.

* * *

THE FOCAL LENGTH OF NEGATIVE LENSES.

A negative lens or diminishing glass does not form an image as does a positive lens, and therefore the ordinary methods of measuring the focus of the latter are not applicable to it. Those who experiment in telephotography, however, may at times want to know the focus of a negative lens, and may find the following rough and ready method will give them what they require. Two sheets of cardboard are taken, and in the centre of one a circular hole a little smaller than the negative lens to be tested is cut. The lens is fastened with a little stamp paper over this hole, or may be held there with the fingers. In the centre of the other card, which is a white one preferably, a circle of exactly twice the diameter of the hole in the first card is described. Holding the cards in a beam of sunlight, it will be found that the lens forms a circular disc of light upon the white card held behind it, and it is easy to hold the cards at such a distance apart, that this circle of light is the exact size of the circle already drawn on the card. If, when this is the case, we measure the distance from the centre of the glass of the lens to the centre of the circle of light, we shall have the focus of the negative lens as accurately as we are likely to require it for photography. The whole operation can be carried out in five or ten minutes.—X.

USING A PRINT-TRIMMER.

It will sometimes be found that a print-trimmer, instead of cutting a perfectly straight cut, makes one that is curved. The reason for this is that the knife causes the print to bend up on the trimming board; and the remedy is to press down the print by means of something that is perfectly flat, and that has a straight edge which will allow it to be brought right close to the cut itself. A few spoiled glass negatives, made into a solid block by being wrapped up in a smooth packet, answers very well; and makes a much more effective and satisfactory means of holding the print during the cutting, than do some of the flimsy, narrow spring arrangements that are fitted.—W.E.W.

* * *

TO BLACKEN METAL.

Brass or gun metal may be given a good black colour in the following way. The first thing is to remove the slightest trace of grease or of finger marks from the surface, by washing well with hot water and washing soda and well rinsing. The articles are then placed in clean water until wanted, all the handling being done by means of forceps or pliers. They are then immersed for a few seconds in a five per cent. solution of copper nitrate, and then heated in the flame of a Bunsen burner or spirit lamp. The heating at first gives the objects a green colour; but, if it is continued, it becomes a fine deep black.—P. DEAN.

* * *

FIXING PENCIL WORK.

When pencil work has been applied to a bromide or gaslight print, or when plumbago powder has been used for the same purpose, the work can be "fixed" so that the print can be wetted and even rubbed well with indiarubber without removing it. The best way is to spray the whole surface by means of an atomiser, with the "fixative" which is supplied by dealers in artists' materials; but a very simple method, which is quite efficacious, if it is used with care, is to expose the print to the steam from a kettle. It should be held about six inches from the spout, face towards the steam, until it is felt to be quite limp; a trial on a waste print, on the same make of paper, of course, should first be made, to see what degree of exposure to the heated vapour is needed. It should just stop short of making the print actually run.—O. PETTIT.

The pick of the papers -

We make that statement with every justification—we know the Criterion is "the pick of the papers," and we know—the reason. Every paper in the range is distinguished by an unequalled regularity—they are made in a perfectly equipped factory and under ideal conditions—a factory situated in a district free from all atmospheric impurities, and—the most scrupulous care is exercised in every process of their making. Now you must be interested in any paper that will give you better results, than those you are at present obtaining—hence we ask you to try "the pick of the papers," and particularly the :::::

CRITERION P.O.P.

We claim that this latter tones with less gold than any other, and gives better and more brilliant results.

Will you prove it?—do so, and ask your Dealer for supply—he sells at the usual prices, 6d. and 1/- packets.

**The BIRMINGHAM PHOTOGRAPHIC CO., Ltd.,
8, STECHFORD, BIRMINGHAM.**

Our Lecturer and Demonstrator, Mr. W. Bell, of Hopwood, Heywood, Lancs., is now arranging his programme for next season, and will be pleased to hear from any Society who desires to fix a date for his lecture on "Retouching the Negative."

Criterion productions are stocked by our Australian Agents—J. W. Small & Co.—at

*Sydney :
243, Pitt Street.*

*Adelaide :
30, King William Street.*

*Melbourne :
270, Little Collins Street.*

Note that we can now supply post cards, in all classes of the Criterion range, printed with Christmas Designs, without extra charge.

C R I T E R I O N



"The time has come, the Walrus said, to talk of many things."

I would make for my greater joy if more readers would spur themselves up to the pitch of sending me a line or two now and then, even if it took the form of a solitary rude remark on a postcard—a form which commends itself at intervals to a certain gentleman (shall I say?) who preserves a discreet anonymity. At the same time I prefer those communications which reveal the identity of the sender; otherwise I may lavish my affection or gratitude on the wrong person, or take a ghastly revenge on an innocent reader.

* * *

I have before me a note beginning "Walrus dear." Reverse the words and they are conventional and uninspiring; but as they stand they make my heart go pit-pat jiggety-jog instead of its usual dot and carry one thump. But when I get to the postscript it runs, "I didn't see you at the Dog and Partridge last week." This seems entirely out of keeping with the photographic matter of the body of the letter, and I am at a loss to understand it. Who, or what, is, or are, the Dog and Partridge? And who is it that is apparently surprised at not seeing me at wherever, or whatever, the Dog and Partridge is, or are? The only place where I am ever to be seen is at the post of duty, valiantly struggling to get away from it.

* * *

The writer of the note is puzzled by an advertisement of a lens that works at $f/77$. This lens is fitted to a camera with double extension so that the half lens can be used, and no doubt the full aperture of this would be about $f/150$. He thinks such an aperture would allow for plenty of stopping down. Perhaps so; but it would be much easier to stop it up. The sarcastic gentleman knows as well as I do that the stop is meant to be $f/7.7$, and the insertion of that little dot means a great deal in more ways than one. A lens working at $f/8$ may command little respect and less money; but call it $f/7.7$ and its purchaser will gladly pay an extra sovereign for it, and swank about talking of his anastigmat. The $f/7.7$ reads and sounds so much more impressively than the plebeian $f/8$, and although the relative exposures only vary as 60 and 64 the difference in value is enormous.

* * *

There is a good deal of miscellaneous humbug about lenses, and I don't care who knows it. It is a solemn fact that there are thousands and thousands of cameras fitted with blobs of glass costing, on an average, fourpence each. They are not called by any particular name. You can call them anything that comes into your mind. Yet they work splendidly. Some of the best photographs ever produced stand to their credit. Fit such a lens in a mount as a single lens working at $f/11$, and you might ask half a crown for it in vain; but call it a biplatanastigcentrimat working at $f/10.9$ and charge two guineas for it, and photographers will rise up and call you blessed.

* * *

If the barber tells me (as he often does) that my hair is getting rather long behind (where I can't see it), I suspect the disinterestedness of his motives. Similarly, I doubt the motives of the photographic dealer who endeavours to persuade me that I absolutely require what is pleasantly known as a battery of lenses. As things are, I do require such a battery. But whose fault is that? The reason is that each lens is cunningly contrived so as to do one thing only. If I want to do two things I must have two lenses. If I want to do many things that is where the battery comes in.

There is a sort of trades unionism among lenses, just as a paperhanger will not pull a nail out of the wall, but insists on sending for a carpenter. You try to persuade a long focus landscape lens to do a little job for which you require a wide angle rectilinear, and you will understand what I mean. Even if you happened upon some genial old lens that was willing to have a shot at any mortal thing you wanted you would find that the poor brute had been deliberately incapacitated from doing anything of the kind. Its cunning maker has afflicted it with tangential astigmatism, or inserted a lopsided refractive index, or caused it to suffer acutely from chromatic aberration of the axial ray.

* * *

Should such an unlikely thing ever happen as that photographers came to their senses, they would demand, and soon get, a universal lens. They would get a lens that would work at any desired, or undesired focal length, and automatically adjust its own diaphragm to any required stop. The thing could be done easily enough, and as to price I would place that at a generous estimate at 9d. per single battery, with a discount of fifty per cent. to the trade and an extra twenty-five per cent. for cash at three months, with a liberal reduction for quantities and a generous allowance on all returns.

* * *

I am glad to see that another postcard before me draws attention to an advertisement that indicates that photographers are at last waking up and demanding their rights. The advertiser requires a dark room large enough for a perambulator. I am delighted to hear it. This is a step in the right direction. I have no idea why he requires a perambulator in the dark room. The fact may concern his domestic arrangements rather than his photographic work. Nevertheless I heartily admire the spirit of his demand. Hitherto the makers of dark rooms have shown a callous indifference as to whether their erections will accommodate a perambulator or not. They have not cared a little bit. They have even made dark rooms that will not hold darkness, neither have they contained room. They must now amend their ways, and their dark rooms. However cunningly they devise their constructions, they will have to pause and ask themselves the searching question, Will it, or will it not, hold a perambulator? It leads me to hope that the day may yet come when it is insisted that a dark room shall hold a photographer, with or without a perambulator as circumstances may determine.

THE WALRUS.

SUBSCRIPTIONS.

"PHOTOGRAPHY AND FOCUS" is published by Iliffe & Sons Ltd., of 20, Tudor Street, London, E.C., and of Coventry, every Tuesday morning in Town and Country, and may be obtained of all news-vendors and bookstalls, or delivered first post on Tuesday at the following rates:

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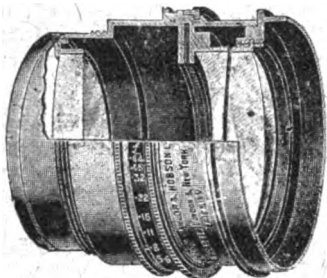
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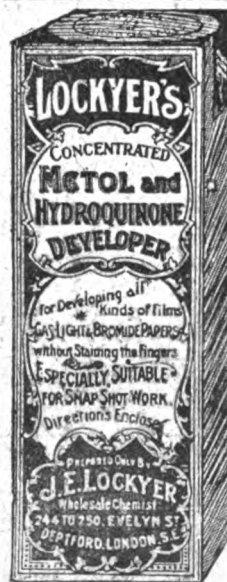
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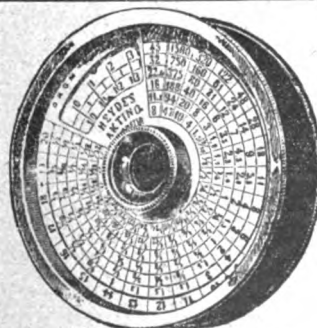
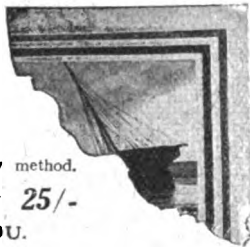
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6d. per line of eight words. Minimum 1/-.
Any portion of a line (eight words) counted as one line.

DEPOSIT SYSTEM, for particulars see "Business Notices."

CAMERAS AND LENSES.

QUARTER-PLATE Bajar Pocket Folding, Beck symmetrical, Unicorn shutter, focusing, iso. screen, 3 D.D. slides; cost 72/6, takes 35/-, or exchange postcard magazine (focusing).—Stanley, 13, Priory Rd., Ramsgate. [1409]

GOERZ O.D.V., practically new, best leather case, 3 slides, and film pack adapter; cost 213/8, accept 28.—Box No. L7594, *Photography and Focus* Office, 20, Tudor St., E.C. [1408]

BARGAIN.—Quarter-plate magazine camera, splendid R.R. lens, accurately speeded shutter, complete with three magnifiers and case, good condition, thoroughly reliable; 30/-, lowest.—Dane 68, Alderbrook Rd., Balam. [1401]

QUARTER-PLATE Regular Sanderson, Lancaster 1/6 anastigmat, Kollas shutter, 3 double slides, and case, splendid condition; 25, offers.—Clive, 6, Coventry St., W. [1405]

QUARTER-PLATE Regular Sanderson, Beck lens, 1/7.7, 4 double dark slides; cost 27, price 50/-.—L. Hart, 153, Sutherland Ave., London, W. [1406]

QUARTER-PLATE Bajar, Beck symmetrical, 1/7.7, Unicorn, 3 double slides; 22.—Page, 57, Cambridge St., Birmingham. [1393]

3 1/2 x 2 1/2 Folding Pocket Wunsche, Kollas, double extension, all movements, pack adapter, 6 slides, 22/15; 5 1/2 x 3 1/2 folding pocket, R.R. Baush and Lomb shutter, Antinous release, new condition, slides, cost 21/2/6.—N. Libby, Station Rd., Redhill. [1398]

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QUARTER-PLATE Kilito, double extension, 1912 model, anastigmat, 1/6.8, telescopic tripod; 23/10.—Ponting, Eastleigh, Bisleigh Rd., Stroud. [1432]

HOUGHTON'S Half-plate Triple Vito, Beck symmetrical lenses, 3 D.D. slides, quarter-plate and postcard carriers, stand, case, etc.; cost 25/5, take 23, bargain.—H. H. Strang, Elmfield Gardens, Gosforth, Newcastle-on-Tyne. [1431]

KILITO No. 2 Folding Quarter-plate Ensign, 1/8 symmetrical, splendid condition, speeded, 2 slides; 21/-.—Willster, Duke's View, Springfield Rd., Chelmsford, Essex. [1422]

HALF-PLATE Thornton-Pickard Imperial Triple Extension Outfit, case, slide, Mackenzie-Wishart slide, 6 envelopes; 27.—Sheard, pharmacist, Queen St., Merley, Leeds. [1423]

QUARTER-PLATE Regular Sanderson, and 6 slides, leather case, Ross Homocentric lens, 1/6.3, in Unicorn shutter; 26/10.—R. M. Stewart, 7, Nevill Ter., Tunbridge Wells. [1424]

COOKE Lens, 1/6.5, quarter-plate, with flange; 47/6.—Cooper, 1, Walnut St., Southampton. [1425]

CAMERAS AND LENSES.

QUARTER-PLATE Shew's Reflex, focal plane shutter, 1-1,000th to 5 secs., time, Ensign anastigmat 6 in. focus lens, 3 D.D. slides; 210; approval, deposit.—Kessler, Jubilee Hall, Weymouth. [1426]

HALF-PLATE Camera, triple extension, Beck lens, slides, case, and tripod, all accessories, including printing press, metal type, complete outfit; 25.—Particulars, H. Green, Handsacre Villa, Rugeley, Staffs. [1427]

3 A. F.P. Kodak, P.C. size, Goers Dagor lens, Automat shutter; 26/17/6, approval.—White, Camera, 26, Cumberland Park, Willesden, N.W. [1428]

QUARTER-PLATE T-Pickard, triple extension, Beck Isoetigmat, 1/5.8, Celverex shutter, 3 D.D. slides, case, tripod; 23/12/6; approval; new condition.—Potter, B.oths Bank, Boothstown, Manchester. [1429]

POSTCARD Ensign Reflex, self-capping focal plane shutter, Unit pattern, Cooke anastigmat, 1/4.5, 3 double dark slides, with aluminium shutters, practically new condition; 210/10, cost nearly 215.—Box L7597, *Photography and Focus* Office, 20, Tudor St., E.C. [1430]

QUARTER-PLATE Midg Magazine, R.R. lens, focusing; cost 42/-, accept 21/-; splendid condition; bargain.—Box L7595, *Photography and Focus* Office, 20, Tudor St., E.C. [1420]

COUNTERS Vest Pocket, 6x4 1/2 in., Isoplast 1/5.8 anastigmat, etc., cost 24/5, last July, 22/17/6; Koresco daylight enlarger, 6x4 1/2 in., up to 15x12 in., cost 23/18, 21/7/6; Butcher's quarter to half-plate adapter, cost 21/5, 7/6; red lamp, 1/6; exchange, photographic; wanted, condenser enlarger.—Templeman, Ashford St., Hanley. [1418]

SHEW Reflex, half-plate, Anschutz shutter, Cooke 1/4.5 lens; cost over 224, take 212; approval, deposit.—Box L7596, *Photography and Focus* Office, 20, Tudor St., E.C. [1413]

HALF-PLATE Lisars' Challenge, D. slide, stand, case, Steinhilf convertible Orthostigmat, 3-focus lens, in Unicorn, tripod, cost 211, sell 26; half-plate T.P. Imperial, new, 5 D. slides, case, tripod, T.P. shutter, Dallmeyer stigmat No. 4 lens, cost 212, sell 27; C.D.V. Sibyl, 12 1/2 slides, 2 leather cases for slides, 1 crocodile case for lot, cost 29/9, as new, sell 27; quarter-plate polished B.O. Ilex, 12 plate magazine, Cooke lens, R. and cross front, as new, cost 29/9, sell 27; Ensignette, anastigmat, cost 23/15, sell 22; C.D.V. R.R. Frena, sell 12/6; Fallowfield's Facile Unigue, reliable, 12 plate changer, new condition, 12/6; 6 in. portrait lens, by Ross, 12/6; quite new De Luxe folding Kilito, Ensign 1/7.7 anastigmat, 12 1/2 slides, leather case, cost 25/2/6, sell 24, latest pattern.—Write for particulars, Colley, 41, Powis Sq., Bayswater, W. [1410]

HALF-PLATE Reflex, Protar lens, and changing box, cost about 240, will take 112; 15 in. Globe enameller, 21; Ross enlarging lantern, 8 in. condenser, 24, cost 215; Goers Celor lens, 1/5, cost 212/10, never been used, 27; Busch Bis-Telar, 1/7, 2 1/2 focus, cost 210, new, 25.—Martyr and Sons, Ariel Rd., Cheltenham. [1411]

AUTO Graflex, quarter-plate, Zeiss lens, film pack, absolutely new; cost 242 month ago; ordered away, cannot use; immediate sale 230; finest instrument made.—William Burke, Rosney House, Glanageary, Co. Dublin, Ireland. [1467]

QUARTER-PLATE Junior Sanderson, with case, tripod, 3 D.D. slides, Wynne's meter, print and negative washers, printing frames, dishes, and bottles, etc.; 23; sent on 3 days' approval against cash.—77, Barton Rd., Stretford, Manchester. [1466]

KILMAX, quarter-plate 6 slides, Cameo, developing tank, all new; 23.—Scott, 12, Clavering Ave., Barnes. [1464]

REFLEX All-British Planex, as new, quarter-plate, 3 D.D. slides, reversing back, focal plane, 3 to 1-1,300th, 3 D.D. slides, 1/6.8 lens; 25/15.—59, Braemar Ave., Wimbledon Park. [1465]

5 1/2 Staley's Eurypan Anastigmat, 1/5.6 in., compound, perfect; cost 26/10, 24/4.—Shone, 70, Watergate St., Chester. [1463]

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ISOETIGMAR, quarter-plate, 1/5.8, 4.75 in., Panoptic shutter, time valve, perfect; cost 24/7/6, sell 22/10; exchange 3 1/2 x 2 1/2 reflex, without lens.—Smith, 21, Cymmer St., Cardiff. [1462]

NO. 1a. F.P.K., special, new last May, used twice, sell 22.—Hamilton, Longford Terrace, Bray, Ireland. [1461]

5 IN. Ross Homocentric, 1/6.3, never used; 50/-.—J. Clifton, 24, Claremont Rd., Surbiton. [1460]

OFFERS.—Quarter-plate Eastman, Ensign anastigmat, 1/5.8, Kollas, triple extension, reversing back, rising, falling, sliding front, 6 double slides, postcard hand-stand, B. and L. applanat lens, 1/8, speeded shutter, Antinous release, 6 single slides, quarter-plate Briton daylight enlarger; 60 lantern slides, miscellaneous, 3/-.—Ellis, 53, Lord St., Elton, Bury. [1457]

ENSIGNETTE, No. 1, Ensign anastigmat lens, 1/5.8, enlarging and developing boxes, in good condition; cost 83/-, sell 45/-.—McMillan, Dunoon, Old Cavehill Rd., Belfast. [1456]

VOIGTLANDER Euryscope, 1/7. 50/-; Lisars' quarter-plate folding camera, Aldis lens, 1/6, Everset shutter, 3 double backs, focusing screen, 60/-.—Bedding, 91, Abbeville Rd., S.W. [1448]

QUARTER-PLATE Roll Film and Plate, applanat lens, Sector shutter, 6 slides, leather case, 22/5; No. 1 F.P. Kodak, latest pattern, as new, cost 22/2, 21/5; No. 1 Ensignette, cost 30/-, 17/6; quarter-plate folding, all movements, rapid applanat lens, 6 slides, leather case, cost 24, 21/8/6.—56, Windsor Rd., Thornton Heath, Surrey. [1452]

ENSIGNETTE, good condition, and enlarger, cost 35/6, few accessories; 25/-, or offer.—148, Hampton St., Birmingham. [1455]

POSTCARD Sanderson, hand or stand, Beck applanat lens, 1/7.7, Automat shutter, 6 double plate holders; 26.—Clarke, 71, Wilbert Lane, Beverley. [1454]

HALF-PLATE Ross-Zeiss Protar, 1/6.3, 6 in., 11 in. Kollas shutter, new condition; cost 211; finest lens made; sell 25/18/6, lowest.—22, Lancaster Gardens, W. Ealing. [1453]

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ISOETIGMAR, 3-foci, 7 in., 1/7.7, perfect; 29/6; deposit system.—Walker, 24, Lady Margaret Rd., Southall. [1445]

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SALE, lecture lantern, incandescent fittings, 56 coloured slides, lot 30/-, cost double; or exchange for enlarging lantern, quarter-plate.—McVey, 749, Gt. Eastern Rd., Parkhead, Glasgow. [1395]

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WANTED, Goers V.P.T., daylight enlarger, developing tank and camera pump; cheap.—**A. Chronicle**, Northwich. [1412]

STEREO Camera wanted, Goers or Zeiss; exchange new Kodak Graphio 0, focal plane, Zeiss Tessar; cash adjustment.—**Hepburn**, 44, Silverdale Av., West-cliff-on-Sea. [1442]

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FIRST-CLASS Work.—Enlargements, unmounted, 10×8 8d., 12×10 10d., 15×12 1/4, 20×16 1/4; mounted and nicely finished in B. and W., 10×8 1/7, 12×10 2/4, 15×12 2/10, 20×16 3/6; copying, 6d.; cash and postage with order; satisfaction and prompt delivery guaranteed.—J. Rudochoff, 50, Blenheim Crescent, Notting Hill, London, W. [0558]

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And now it's time to make some prints from our Umbrella-holiday negatives. And from the other negatives. And for just one week more Mr. Mason is allowing the Mail Order Department to send out special samples—

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GRAND Free Offer.—During the month of September I will give to everyone sending to me for a 2/6 enlargement a 10in.×8in. enlargement, either from the same or another negative. Prices, unmounted, 10in.×8in. 10d., 12in.×10in. 1/1, 15in.×12in. 1/3; mounted, 10in.×8in. 1/6, 12in.×10in. 2/-, 15in.×12in. 2/6. Enlargements from photographs 9d. extra; quality right.—Full price list on application to H. Oakley, photographic chemist, Six Ways, Smethwick. [1318]

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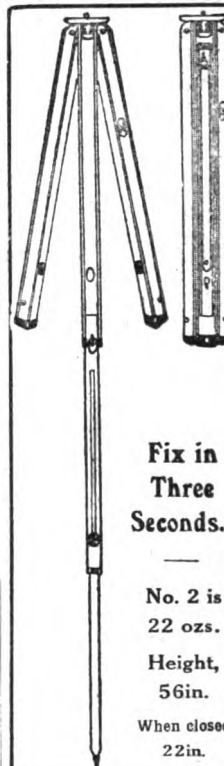
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Rigid.Neat Ebonised
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WANTED, immediately, for prompt cash, daylight and artificial light enlargers, and lantern slide projection and cinematograph apparatus; good prices given; immediate cash settlement.—Write, giving full particulars, or call with apparatus, City Sale and Exchange, 54, Lime St., London, E.C. [1198]



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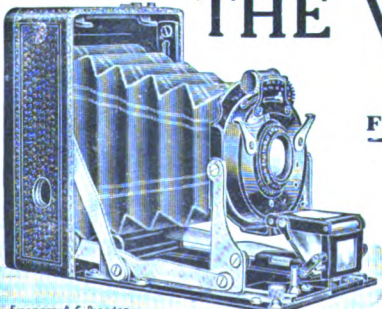
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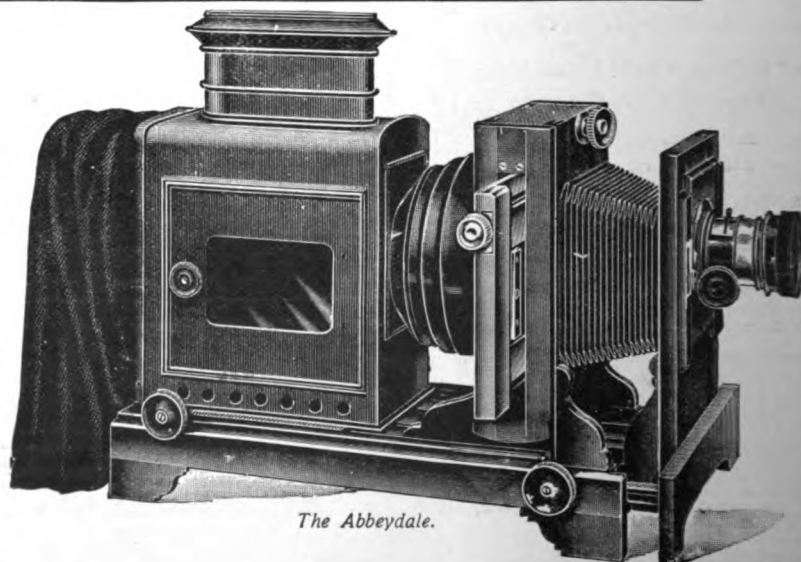
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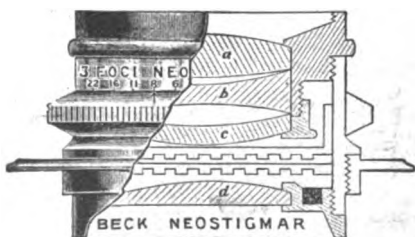
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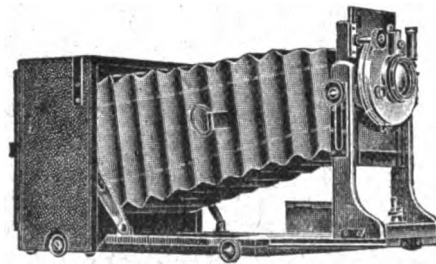
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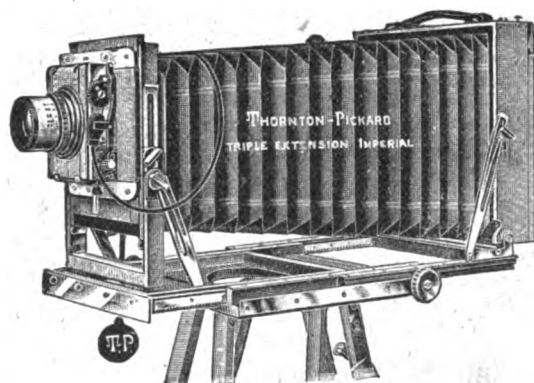
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PHOTOGRAPHY AND FOCUS

Edited by R Child Bayley. Published Weekly for Every Camera User.

TUESDAY, SEPTEMBER 17TH, 1912.

VOL. XXXIV. No. 1245.



WHOLESALE DEVELOPMENT :—dealing with holiday exposures—the developer—finding out the time of development—correcting for temperature—small or large dishes.

MANY of our readers at this time of year find themselves confronted with a large number of exposed plates to be developed, and the problem of making the best of these is one which has to be tackled seriously. The task is simplified, generally, by the fact that all the exposures are on plates of the same make and character, probably even on the same batch of emulsion; while most, if not all, of them partake of the character of holiday snap-shots, and so also have another bond of similarity.

What has to be done is to turn each exposed plate or film into as good a negative as possible; and to do this, as is well-known, the development of each should be exactly similar in every way to that which we should give a plate that has been correctly exposed. If we have details as to the correct time of development at various temperatures, with the developer and plates we are using, nothing more is needed; but if we have not, then we must ascertain for ourselves those data

upon which to work. Fortunately this is not difficult.

To avoid complications it is well to lay in or to mix up sufficient supply of the developer selected to develop the whole lot; and when this is done, to make one or two exposures upon some outdoor subject just at hand, so that any experiments we may have to perform may

be carried out, not upon exposures that cannot be repeated, but upon subjects that we care nothing at all about. It is important to have a correctly exposed plate on which to test the developer, as it is not practicable to draw useful conclusions as to the time of development, from either an under or an over-exposed plate. If there is any doubt about it, therefore, a trial plate may be exposed in strips and developed at once, and having learned the correct exposure from that,



IN THE WATER GARDEN.

Awarded the Second Prize in the Beginners' Competition just closed.

BY VICTOR JACQUIN.

three other plates may be given that exposure exactly. A sufficient quantity of developer for these three plates is then mixed up and left for half an hour or so in the dark room, with a thermometer in it, so that it may become of the ordinary temperature of the

room, and its temperature may be known. When this is the case, the three plates are developed simultaneously, a note being taken of the time when the developer is poured on, and of the time when each is taken out, rinsed, and slipped into the hypo. One should aim at getting one plate developed exactly correctly, stopping development with one a little short of that, and carrying on development with the other a little longer. The developer should be diluted, if necessary, so that development takes from ten to thirty minutes, as may be preferred. If the plates are backed, the backing should be rubbed off during development, using the developer and not any other water to wash it off; it will do no harm in the developer.

The three trial plates should be finished off, dried, and printed; and then, from them, we can gather how long, at that temperature, we ought to develop the big batch that are awaiting treatment. All that has to be done, then, is to develop all the plates in a similar developer to that used for the trials, for the time which the experiment shows to be correct, at that temperature.

Correcting for Temperature Changes.

Certain questions may arise, which we will do our best to answer by anticipation. The temperature when we come to develop the big quantity may not be what it was at the time of the trials. It is best not to try to alter it, with warm water or otherwise, but having allowed the diluted developer to reach the ordinary temperature of the room, to allow for any difference. Within the limits likely to be encountered (say, between 60° and 70° Fahr.), the time may be increased four per cent. for each degree Fahrenheit that the temperature is lower, or decreased four per cent. for each degree that it is higher.

No attempt should be made to remove the backing, except in the case of the trial exposures, until the negative is fixed. As far as possible, the quantity of solution allowed to each plate should be the same as in the trials, and the rocking of the dish should be on similar lines. In short, one should aim when developing the batch at reproducing as closely as possible the conditions under which the trial plates were produced.

R.C.B.



THE arrangements for the circulation of the winning slides in the *Photography and Focus* Competition are now being made and dates booked up. The secretaries of any photographic societies desirous of borrowing them are asked to write direct, as soon as possible, to the "Lantern Slide Department," Messrs. Iliffe and Sons Ltd., Publishers, Coventry, and to give in their letter a list of at least two or three vacant dates, in the order of preference, so that as far as possible a route may be mapped out for the slides which will be generally convenient.

Water and Gold Toning Baths.

One of the reasons for the popularity of self-toning papers over the ordinary forms of p.o.p. is undoubtedly the delicate nature of a gold-toning bath. It is essential to the working of such a bath that the gold shall be very easily thrown down, since the introduction of the print itself must be sufficient to cause such precipitation, and this implies that a very trifling impurity in the bath may be sufficient to cause the gold to be thrown down in the form of a black insoluble powder, with the result that the bath is useless. Organic impurities are much more likely to bring this about than the salts usually found in spring water, and therefore for mixing up a toning bath hard water is distinctly preferable to soft. Gold chloride, in the acid condition in which it is bought, keeps in solution very well by itself, and if the actual bath is only made up the day it is required, there should be no trouble from impurities in the water.

To our Australian Readers.

Complaints have reached us from readers in Australia that sellers of *Photography and Focus* charge more than the legitimate price of one penny per copy. Our publishers ask us to point out that the arrangements they have made enable the sellers in any of the big towns in Australia, New Zealand, and Tasmania to sell the paper at a penny a copy just as profitably as a newsagent in the United Kingdom can do. They will be much obliged if any reader who is asked more than one penny will drop a line to them giving full particulars, so that they can take the matter up. Up country, when the circumstances may be altogether exceptional, there may be some justification for the extra charge, but in the larger towns on the coast, and particularly in the capitals, there is no reason why the paper should not be sold at its market price.

Photographic Nomenclature.

We have already had occasion to comment upon the confusion that is caused by the use of the same term with entirely different meanings. The attempt to apply the word telephotography to the transmission of pictures by telegraphy was fortunately unsuccessful, and photo-telegraphy has now become the currently accepted compound word denoting that operation. Quite recently a Dr. Dufaigue has invented an ingenious modification of the thermometer to measure the quantity of heat which reaches us from the sun. The bulb of the thermometer is in the shape of a hollow cone, the stem of the funnel being represented by the tube of the thermometer. The inside of the hollow cone is covered with lamp black, so as to be highly absorbent, and the sun's rays fall on the inside of the cone. This instrument he proposes to call an actinometer, although that term has long been in use for, and is generally accepted as applying to, an instrument to measure the chemical effect produced by light. "Actinism," "actinic light," etc., may be expressions that are somewhat loosely used, and are not capable of very precise definition, but they serve a useful purpose, and it seems a pity that an apparatus in no way referring to them should be known as an "actinometer."

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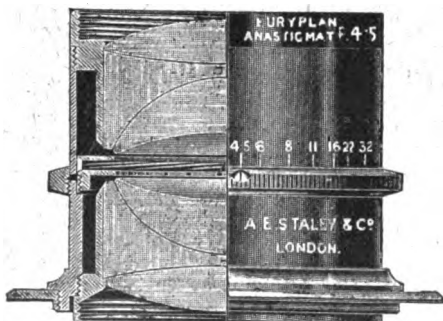
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A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

*"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."*—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

THE fact that "The Basket Menders" is slightly double-imaged—seemingly the camera has shaken at the moment of exposure—will not show in the reproduction; and though it is a fault which cannot be too strongly deprecated, we often overlook it if the picture in which it occurs happens to be itself a pleasing one. In that case, the double-image blur, unless it be too blatant, is allowed to pass muster as a slight and not disagreeable diffusion.

"The Basket Menders" is one of those cases wherein the blur is forgiven or winked at, because, otherwise, the picture is a success. The composition is good, the subject attractive, the whole thing well seen. It is one of those travel snaps which, simple in themselves, are better mementos of a trip than any number of postcard views of hackneyed cathedrals and "sights."

Why is "The Basket Menders" pictorially good?

Examined analytically we shall find that the very essence, the crux of its goodness, lies ultimately in those trees on the left.

Those trees make the picture: without them it would have been too open, too unframed, too wandering in its matter. Not only do the stems of the trees give a nice sense of perspective,

but their upper parts, the thick foliage, pulls the whole theme together, and not only so, but cuts off (probably) some considerable detail of roof-edges and sky which would have distracted attention into a part of the print which pictorially is of no real consequence.

Imagining those trees removed, we can well believe that the picture would have been robbed of much of its charm—although the trees are not, maybe, the chief motive of the snapshot. Imagining those trees even denuded of their foliage, we can see that the picture would not have been so delightful as it is. Had this been taken in winter, when the trees were leafless, there would have been a streaky, spotty area of piebald black and white up aloft in just that corner where, now, there is a quiet, nearly solid mass—a mass the presence of which automatically pushes down the interest towards the



The Basket Menders.

By Miss L. M. Delarue.



The Weirs, Bathampton.

By E. G. Osler.

centre and right-hand-side of the view.

The lesson is an old and obvious one, but it will bear repeating. The season of the year has an immense influence on all outdoor pictorial work. Plenty of subjects which are excellent in summer will be no use in winter—and *vice versa*. This type of subject, met with when on a holiday trip away from home, must be taken on left, according to circumstances; but

subjects near home should undoubtedly be studied for their greatest seasonableness. A landscape visited in spring may look quite different in autumn—and the difference, for good or ill, will matter, and matter immensely, to the photographer.

Over and over again I find some subject of which, I realise, it would be immensely interesting and instructive to see a photograph taken at some other period of the year. No sounder exercise for the would-be pictorialist could be found than to make records of a given scene, with the camera, at the different seasons.

There are drawbacks, too, peculiar to each season. Winter I hold to be the season for spottiness—spottiness due either to the presence of snow, or to the absence of leaves, making the patches of sky in the tracery of the tree-tops too prominent. Summer, I

am inclined to think, is paradoxically the season for under exposure.

In summer we are apt to jump to the conclusion that the tripod can be permanently left at home, and nothing but snap exposures given. Nine days out of ten this may be true between, say, eleven and three; but we do not do all our work between eleven and three.

Such a scene as "The Weirs, Bathampton, near Bath," would never, I warrant, have been so under-exposed if it had been taken in winter instead of in summer. I do not say that even in winter this worker would necessarily have had to give a time exposure to this landscape, but certainly he would have chosen a relatively very bright light, a very rapid plate, a large stop, and a slow shutter speed; and, anyhow, he might have got a fully exposed result, with leafless trees, where, now, he has got an under exposed result with the trees mere silhouettes against the sky.

There is hardly any detail in that screen of trees; down on the water above the weir there is a boatful of people: we see nothing but the white parts of their attire. Under-exposure! Nearly every inch of this picture cries out for more exposure, and had it been taken in winter it would have got more exposure, as sure as sure can be; but because it was taken in summer it suffers from summer's chief sin, as I think it—the reckless use of the shutter.

Whether pictorially the composition would have been more pleasing in winter than in summer I am not competent to pronounce; but I should not be at all surprised if, because they let in a little more light and variety into the view, leafless trees would not look better in this instance than leafy ones.

"Autumn" shows us a treatment, at an intermediate season of the year, of another scene whose mainstay is the presence of trees. The figure, I am inclined to think, is a mistake. Really the difficulties of introducing figures into landscapes suitably are so great that one is almost inclined to recommend the novice never to try it. But, ignoring the figure (which is quite well posed, quite wisely subdued, and quite well placed; yet, somehow, *wrong*), we note that the season of the year has had an immense bearing on the pictorial effectiveness of the work.

It is not simply that the branches are naked, but that, owing to the characteristic autumnal vapour in the air, their outlines are not so wiry, against the sky, as they would have been in a bright, hard, winter lighting. They fade into the sky—and consequently one does not notice that crude tangle which so often spoils bare-branched woodland scenes.

In midsummer the upper parts in this little landscape would be too choked with leafage; in spring it would be too spotty and glittering, in clear winter it would be too hard-cut against the sky. In autumn's mists it is soft, yet luminous; and although there are patches of absolute white paper, not altogether pleasing, they are approached by many grades of lighter and lighter



Autumn.

By Miss M. D. Jupp.

grey, and thus are far less obtrusive than they would have been if they had lain adjacent to solid blacks.

"Play Time" was taken in winter, and as far as I can judge those patches of white upon the ground are the remains of snow. I may be wrong. It is just possible that they are trodden sand. No matter; they illustrate my point, and for the sake of that point I shall presume them to be snow.

Let us fancy the snow absent, and we shall perceive that the figures of the schoolboys would hardly have stood out at all. Observe the figures of the two or three lads who happen to come against a part of the playground which has no snow upon it: they are scarcely visible. At any rate, the boys who are seen against the snow are vividly clear dots, and the slight under-exposure from which the picture very naturally suffers does not matter so much as it would otherwise have done.

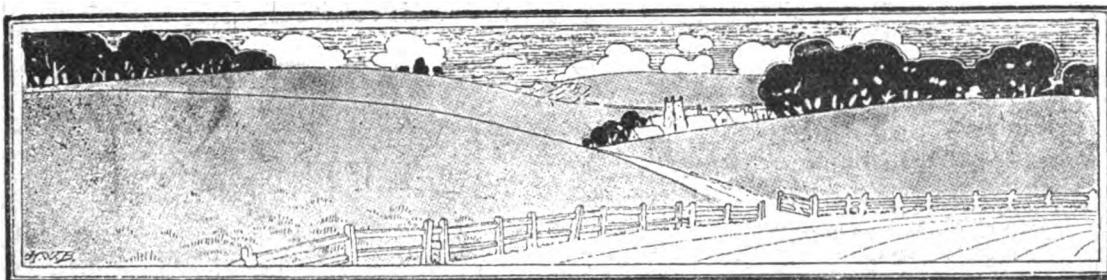
Dull and dark would that playground have been, but for those expanses of white snow. Even in summer I doubt whether a really good picture would have been obtained of that playground unless the boys had been wearing whites. Moral—where contrasts are required to pick out a scene otherwise too flat, let us wait for a sprinkling of snow or frost, and then look again at our subject.

Many a time and oft, examining a subject which seems hopeless, we shall take comfort by reflecting that if we can return a few months later we shall find it has altered so enormously, by the mere passage of the seasons, that, so far from being hopeless, it is as promising as we could wish.



Playtime.

By N. Webb.



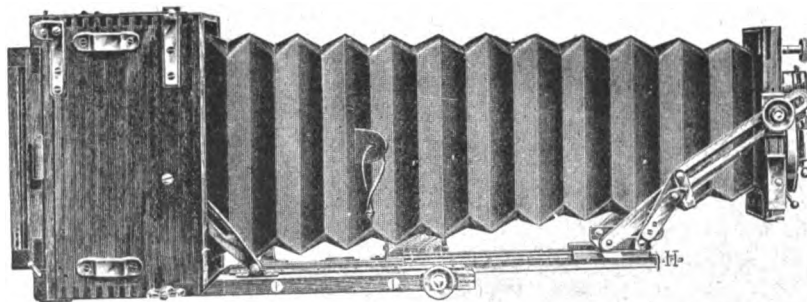
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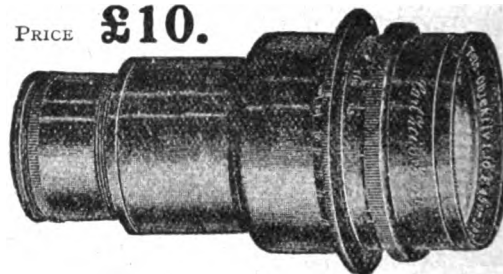
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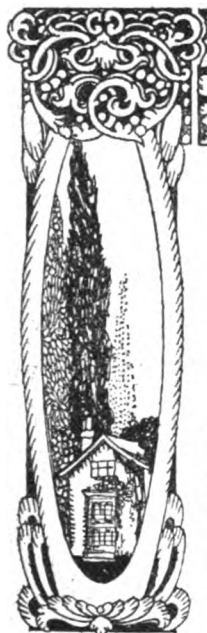
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The London Salon of Photography

THE exhibition of the London Salon of Photography is now open at the Gallery of the Royal Water Colour Society, 5a, Pall Mall East, London, S.W., and remains open until October 19th. On certain evenings, a list of which we publish elsewhere, lantern lectures will be given, commencing at eight.

The Water Colour Gallery is one in which for many years the Royal Photographic Society held its exhibitions, and it is impossible to help contrasting the handsome, well-lit, and well-decorated room with the somewhat dingy quarters round the corner, to which the unfortunate R.P.S. has been consigned, thanks to the rashness, to use no harsher term, of one or two of its past officers, who were responsible for the heavy losses it incurred over its exhibition fiasco last year. However, it made its bed and has to lie on it; and its youthful and active competitor has all the advantages which the much better gallery gives it. The London Salon, from the handsome and well lit quarters in which it is held, is at the first glance the more attractive; but a careful examination of both leads to the conclusion that the difference is not so great as it appears at first sight.

We do not propose to enter into any detailed comparison of the two exhibitions. There is a good deal well worth seeing in each. The photographer will probably find the collection at Suffolk Street more to his mind, since it represents more fully the work in which he himself is interested, the exhibitors having ideals and aims much the same as his own: the London Salon includes many pictures of which this cannot be said.

Catholicity is the claim made for this exhibition, and within certain limits the claim is one which may be conceded. There is nothing there which quite corresponds with the "fine technical photograph" for which the R.P.S. always has a sneaking affection; nor is there anything which takes quite that first place so securely attained by Craig Annan, or

Steichen, or Davison. But excluding these two extreme ends of the scale, there is room for a very interesting exhibition of good work, with a wide diversity of style and treatment. The good work aforesaid is to be found here, although only in a diluted form.

For while at the London Salon of Photography there is a very fair sprinkling of real photographs, there are also a great many exhibits in which photography has played a part, if only a minor one; while there are some in the production of which we very much doubt if photography were concerned at all; certainly it cannot have been needed. We do not make this matter of complaint; it is right that every graphic method should have its opportunity of display, and it is obvious that the Royal Photographic Society is not the body to conduct an exhibition of work, of which whatever we may choose to say, we cannot contend that it is essentially photographic.

Some of the pictures in the exhibition have already been reproduced in our pages, and we are glad to note amongst the exhibits work that has been sent in to our Advanced Workers' Competitions. We also hope to reproduce a number of others in the near future, so that those of our readers who are unable to see the exhibition itself, may be able to form some idea of the work that is on view there as well as at the R.P.S.

There is one characteristic which cannot fail to attract attention, and that is the great predominance of foreign pictures, a predominance that seems chiefly responsible for the non-photographic character of so much of the exhibition. There are a hundred and sixty-four pictures from overseas, as against a hundred and thirty-one from the United Kingdom; while of the hundred and forty exhibitors, seventy-two are from the colonies and abroad. Germany, Austria, and Hungary are particularly well represented—there are ten exhibitors from Buda-Pesth alone.

In conclusion, we would urge all who can to see both this and the R.P.S. exhibition close at hand. Between them they furnish a very fair representation of the present position of photography; and cannot fail to react beneficially upon the work of any photographer who sincerely attempts to profit by the lessons that can be drawn from them.

Post Impressionism in Literature A Special Number of "Camera Work."

THE artistic community in the last few months has been greatly perturbed. All those who belong to the orthodox school, all whose work is, or would be, on academical lines, from the president of the R.A. downwards, are up in arms against a movement which for want of a better term is known as Post Impressionism. Those who are free from such inherited or acquired trammels are able to regard the affair impartially, and can draw from it entertainment and more.

That the Post Impressionists are on the right lines, that their teaching will be ultimately accepted, no one at the present moment is in a position to say. But it is impossible not to be struck by the way in which the opposition which they have aroused and the hostility which they encounter exactly duplicate the opposition and hostility with which the Impressionists themselves were first met. One cannot, now in 1912, see the work of Whistler with ante-impressionist eyes; but to judge from the recorded opinions of those who were then the great pundits of painting, including the arch-critic himself, the Post Impressionists do not depart more widely from tradition, are not more bizarre, more absurd.

more "impudent coxcombs," than it was the fashion at one time to regard artists whose position and work now occupies a firmly established position. Artemus Ward's aphorism "Never prophesy unless you know" has a very wide application.

True to his self-imposed mission, Mr. Stieglitz, who has already reproduced in "Camera Work" some Post Impressionist examples, has published a special number in which are printed two articles by "Miss Gertrude Stein, of Paris," one dealing with Henri Matisse and the other with Pablo Picasso.

The articles themselves, and not the work of the artists which is reproduced, are said to be the true *raison d'être* of the issue; since their language is an attempt to express the Post Impressionist spirit in literary form.

It would not be fair to give an extract from them, to serve the casual reader as a sample. We will content ourselves by quoting from the editorial preface—"We wish you the pleasure of a hearty laugh at them upon a first reading. Yet we confidently commend them to your subsequent and critical attention."

The Advanced Workers' Competition for August.

THE entries this month are about up to the normal level in point of numbers, but the quality of the best work shows some little falling off, attributable, no doubt, to the fact that the two London exhibitions now open have exercised a superior attraction upon some of our leading competitors, whose names are to be found in the catalogue of one or the other of the two shows.

The criticism of the prints is well in hand, and all those that were accompanied by stamped labels or wrappers will be returned to the competitors by the end of this week.

AWARDS.

SILVER PLAQUE.—"A Coast Scene," by R. G. F. Banks, 34, Watson Street, Hartlepool.

BRONZE PLAQUE.—"Kathie: A Portrait Study," by H. C. Messer, 29, Castle Street, Salisbury.

BRONZE MEDAL.—"The Hill," by the Reverend K. F. Wilson, St. Dunstan's Clergy House, Earle Road, Liverpool.

CERTIFICATES.—"Chapter House Street, York," by J. Tateson, 197, Providence Road, Sheffield; and "Sisters," by J. W. Thomson, 95, Iona Street, Leith.

The Week's Meetings.

MONDAY, SEPTEMBER 16TH.

Bowes Park and D.P.S. The Gates of the Orient.
Rev. H. O. Fenton.
Wallasey A.P.S. Dear Dirty Dublin. W. Hayes.
Walthamstow and D.P.S. Affiliation (1911) Slides.

TUESDAY, SEPTEMBER 17TH.

Nelson P.S. Preparations for the Exhibition.
Stalybridge P.S. Photomicrography. J. T. Lees.
Hackney P.S. Nine Photographers at Minehead.
Sheffield P.S. Pictures of Italian Life. A. Keighley.
Rotherham P.S. Retouching. W. Bell.

WEDNESDAY, SEPTEMBER 18TH.

Lincoln A.P.S. Grimsby Docks.
Cwmaman A.P.S. Address by the President.
S. Suburban P.S. Lecturette Evening.
Rochdale A.P.S. Criticism of Prints.
N. Middlesex P.S. Lenses. W. H. A. Fincham.
Dukinfield P.S. Luxemburg. H. L. Hadfield and W. Wagstaff.
Balham C.C. Special General Meeting.

THURSDAY, SEPTEMBER 19TH.

Stockport P.S. Wilmslow to Prestbury.
Manchester A.P.S. Photographic Chemicals. W. F. A. Ermen, M.A.
Handsworth P.S. Exhibition of Photographs.
Aston P.S. Flower Photography. T. Westwood.

FRIDAY, SEPTEMBER 20TH.

Bootle P.S. Gaslight Printing Competition.

SATURDAY, SEPTEMBER 21ST.

Southend P.S. Leigh.
Leeds C.C. Roundhay Park (Pictorial Section).
Halifax C.C. Hollock Lea.
Bootle P.S. Hightown for Sandhills.
Dennistoun A.P.A. Craighills, Johnstone.
S. Suburban P.S. Chislehurst and St. Paul's Cray.
Walthamstow and D.P.S. Monkwood.
Sheffield P.S. Blacker Wood.
St. Rollox C.C.C.
Glasgow Eastern P.S. } Riddrie.
St. George (Glasgow) C.C.C.
Crosby A.P.A. Prenton.
Coventry P.S. Stoneleigh Abbey.

MONDAY, SEPTEMBER 23RD.

Southampton C.C. Print Competition.

The Beginners' Competition for August.

THE entries this month were extremely numerous, the competition being quite the largest of the year, so far. The average quality of the work was about the same. The proportion of entries which did not comply with the rules was not perceptibly different while there were about the usual number of prints that the very slightest study of the last few "Lessons for Beginners" would have improved.

We cannot urge too strongly upon the many who go in for these competitions that it is not enough to have a camera and to send in the haphazard outcome of its use. There must be a deliberate attempt to select the thing worth photographing, to choose the most effective standpoint, and to sacrifice nothing that will help to give the best result. When we say that quite half the prints do not even have their defective edges trimmed off, not to mention trimming as an aid to composition, it will be seen how many there are who from sheer carelessness throw away any possible chances of success that otherwise they might have. Perhaps some of the competitors will read these remarks and profit by them.

AWARDS.

FIRST PRIZE (a signed copy of "The Complete Photographer").—"Jessie, a Portrait," by Miss M. Conyers Haycraft, The Gables, 2, Blackheath Park, Blackheath, London, S.E.

SECOND PRIZE (a free subscription to *Photography* and *Focus* for twelve months).—"In the Water Garden," by Victor Jacquemin, The Woodlands, Clarence Road, Clapham Park, London, S.W.

CERTIFICATES.—"The Canary," by William A. Scott, 8, Hospital Street, Perth, Scotland; and "Butter-fingers," by A. H. Bartlett, Cainscross, Stroud, Gloucester.

THE NOTTINGHAM CAMERA CLUB. Mr. Pollard having resigned, the honorary secretary is now Mr. Henry Newson, of Northcote House, Radcliffe-on-Trent, Notts.

PHOTOGRAPHIC CLASSES AND THE L.C.C. Evening classes, under the L.C.C., are held on Monday and Wednesday evenings at Hackford Road Schools, Brixton, on Tuesdays and Thursdays at The Oliver Goldsmith Centre, Peckham Road, Camberwell, and on Thursdays at Mantle Road, Brockley, S.E. The fees are low, and a detailed syllabus can be obtained from the L.C.C. Science and Art Centres at Sussex Road, Brixton, and at Brockley Road, Brockley, and from Mr. F. W. Bannister, at the Oliver Goldsmith Centre, respectively. At the Hugh Myddelton Centre, St. James' Walk, Clerkenwell Green, E.C., there is an elementary class on Wednesdays, and an advanced class on Mondays, and at the Cavendish Road Centre, Balham, S.W., there are classes on Tuesdays and Fridays. Further information can be obtained on application to the responsible master in each case.

Lantern Lectures at the London Salon.

THE following lectures will be given at 8 p.m. at the exhibition of the London Salon of Photography, 5a, Pall Mall East, London, S.W., admission one shilling. The gallery will be open on those occasions from 7 to 9.30 p.m.

Monday, September 16th, "Professional Picture-making," by Elwin Neame.

Thursday, September 19th, "Pictures of Italian Life," by Alexander Keighley.

Monday, September 23rd, "Spring under Italian Skies," by J. Dudley Johnston.

Thursday, September 26th, "Illuminated Manuscripts," an account of a few of the masterpieces of a bygone art, by Cyril Davenport.

Monday, September 30th, "The Wonders of Life in the Sea," by F. Martin Duncan, F.R.M.S. (kinematograph).

Thursday, October 3rd, "The Treatment of Landscape by Chinese and Japanese Artists," by Edward F. Strange.

Monday, October 7th, "Wild Bird-life with a Camera," by William Farren.

Thursday, October 10th, "The Humours of Telephotography," by Dr. C. Atkin Swan.

Monday, October 14th, "A Chat on Wild Flowers," by H. Essenhigh Corke, F.R.H.S.

Thursday, October 17th, "With a Camera and Motor Car in Donegal," by Arthur Marshall.

A NEW FACTORY is being built by Messrs. Thomas Illingworth and Co. Ltd., the foundation stone having been laid on September 4th.

THE "AFFILIATION" annual dinner is fixed for October 19th, and the closing date for the 1912 print competition for October 31st.

A STOLEN CAMERA. Messrs. Watson of 84, High Street, Sheffield, advise us that a No. 3 Special Folding Pocket Kodak, fitted with Goerz Dagor lens No. 309604, has been stolen from them, and ask us to warn dealers to whom such an apparatus may be offered.

"FIRST STEPS IN PHOTOGRAPHY." The fifth edition of this little manual, by J. C. H. Wallsgrove, has just been published, price 6d. nett, by Messrs. George Routledge and Sons, Ltd., of Broadway House, 68-74, Carter Lane, London, E.C.

MR. J. B. B. WELLINGTON has been elected by the council of the Royal Photographic Society vice-president, in place of Dr. Mees, who resigned office on his departure for America. The Society is to be heartily congratulated upon the appointment.

THE "RED BOOK NIGHT" at the exhibition of the Royal Photographic Society was on Friday, September 6th, when the attendance of members of affiliated societies was very large. The plaques won at the Affiliation outing were presented to the successful competitors.

If we but knew as much about describing good enlargements as we do about making them—we should be able to persuade every reader of this journal to buy them.

We have given the names of important firms who buy them—we have often reprinted the Editor's opinion of them—we have quoted from dozens of enthusiastic testimonials—

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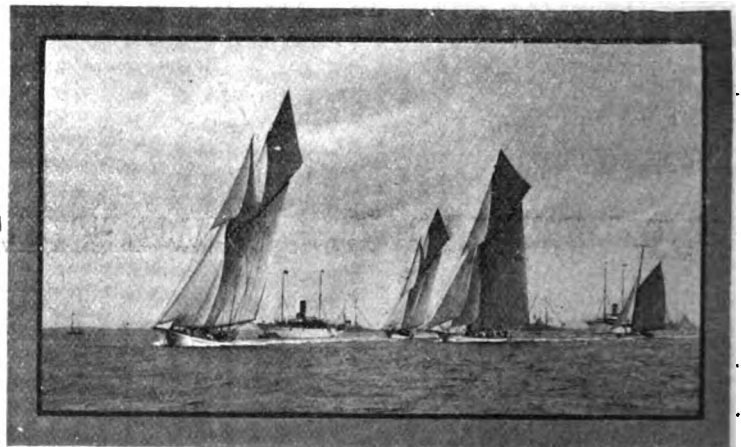
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Dish Development in Darkness.

By Harold Earle. Special to "Photography and Focus."

HAVING been urged by an expert friend to try a certain brand of colour sensitive plates, I was rather startled to find that the instructions stated that they were to be developed either with a particular "safe-light" or else in perfect darkness. Not having the "safe-light" in question, the latter alternative was used; and as it answered very well, and the plates took my fancy, all my negatives have since been developed in perfect darkness. Dishes are used, and not a tank, six quarter-plates being the greatest number dealt with at a time. If time development is used (and it must be when the work is done in complete darkness), the only possible purpose that can be served by a light shining on the plates themselves is to make sure that they are covered properly with developer; and the need for this can be removed by taking care to use enough solution. I find that a pint is amply sufficient for six quarter-plates. I could do with half the quantity, but prefer to run no risks whatever, as a treasured negative might be utterly ruined by a development mark or airbell on it, due to an attempt to save half a farthingworth of solution.

The apparatus used consists of a *papier maché* dish 17in. x 14in., which is ordinarily employed for developing enlargements; a board 16in. x 23in., which serves as a cover for this dish; and six deep porcelain quarter-plate dishes. By giving each plate a dish to itself, it is easy to cover it with developer quickly, and all possible chance of injury from one plate sliding over another is removed.

When everything is in readiness, the thermometer is allowed to remain in the

developer in the graduated measure for a minute or so, to see precisely how long development is to be continued, and the pint of solution is then divided up among the six dishes which stand in the larger dish. The clock is glanced at, and the light switched off.

The plates are put one by one into the dishes: it is very easy to do this by touch alone, and as each plate is laid in the dish of liquid the large dish is raised and lowered so as to cause the solution to flow evenly over its surface. As soon as all six plates are

immersed, the dish is covered with the board, and the ordinary red light of the dark room is switched on again. Although the board is not at all a light-tight lid for the dish, it is a very efficient protection, as I have accidentally switched on white light for an instant, but the negatives were perfectly clean and free from fog.

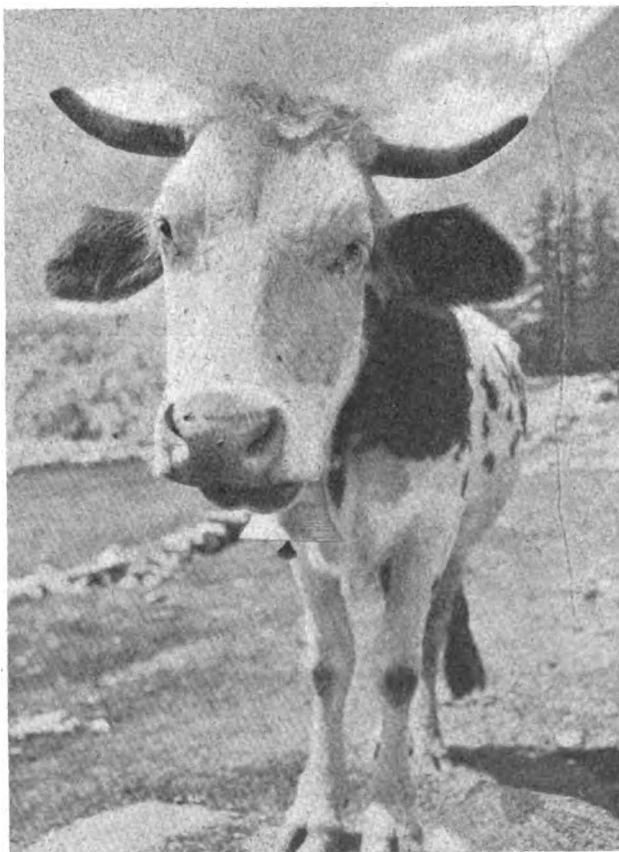
Those who have not got electric light in the dark room lamp will find that it is quite sufficient to have a large card and to put this up in front of the ruby lamp until the dish has been covered. The large dish with its cover is then gently rocked at intervals until the clock shows that development is complete. When this is the case, the light is switched off again, the developer is emptied out of each small dish in succession, it is filled up with water, and the negative is then taken out and slipped into the hypo dish, which is large enough to hold all six plates.

At this stage, instead of letting white light reach the negatives, I prefer to leave the dark room for a quarter of an hour or twenty minutes, so that the plates may be completely fixed before any light whatever reaches them.

It is commonly supposed that when once the hypo has made its way into the film, white light can do no harm; and this is borne out by the fact that negatives fixed in this way look just as clean and bright as if they were fixed in darkness. But if they should happen to need any after-treatment, in the way of intensification, etc., the negative that was exposed to no actinic light until it was completely fixed will be found to give a cleaner and brighter result.

When the fixing is quite complete, each negative is given a good rub on the

Distortion due to the camera being too near the subject.



*"From the land of the Tom Toddlies.
All heads and no bodies."*

By G. R. Ballance.

glass side, while it is held under the tap or in a basin of water. The backing, if any has remained on throughout development and fixing, will be found to come off very easily, and one is free to examine the plate and to see how far they come up to expectation, before they are put into a grooved tank for final washing.

The method is one which is a complete guarantee against light fog, however sensitive or colour-sensitive the plates. The one difficulty that may be experienced in working it is to know exactly how long to continue develop-

ment. Some developers are provided with this information by the makers, so with these there will be no trouble at all. [Rytol, Azol, and the "Watkins Standard" developers are so furnished, and Messrs. Wratten and Wainwright issue a time card for their metol hydrokinone, formula with each box of panchromatic plates.—Ed.]

If the photographer wishes to use some other developer in this way, he will have to find by actual experiment the correct times for various temperatures for the developer and plates which he uses. Having once done

this for two or three fairly different temperatures, it is easy to interpolate the times for intermediate temperatures; while every lot of negatives developed by time furnish an additional test, confirming or correcting the tabulated times. The beginner in photography, I think, will find it best to use a developer for which the times for different plates have been already worked out. I have italicised the foregoing, as I have seen developers which have had given with them one set of times for all makes of plates—a manifest impossibility.



DERWENTWATER.

From the Advanced Workers' Competition just closed.

BY W. R. PRESTON.

The Eyes in Flashlight Portraits.

The room in which a flashlight portrait is taken should always be as brightly illuminated as possible; not with the idea of helping the exposure, as the ordinary means of artificial illumination will do little in that direction, but that the sitter's expression may be a natural one. In a poor light the pupils of the eyes are much larger than they are in a strong light, and the flash is so rapid that they have no time to contract. The result is that if the room is not well lit, the eyes look unnatural and staring.

Spoiled P.O.P.

When p.o.p. has been kept so long that it has become badly discoloured and is no longer any use for printing purposes, instead of throwing it away it should be kept for protecting other p.o.p. from similar deterioration. A very little observation will show that it is the outside sheets in a

packet which spoil the soonest; and so, if a packet has been opened and a few pieces used, if a spoiled sheet is put each side of the rest, separating it from the cardboard, and the lot is kept pressed flat, it will keep much longer than if it is just left lying loose.

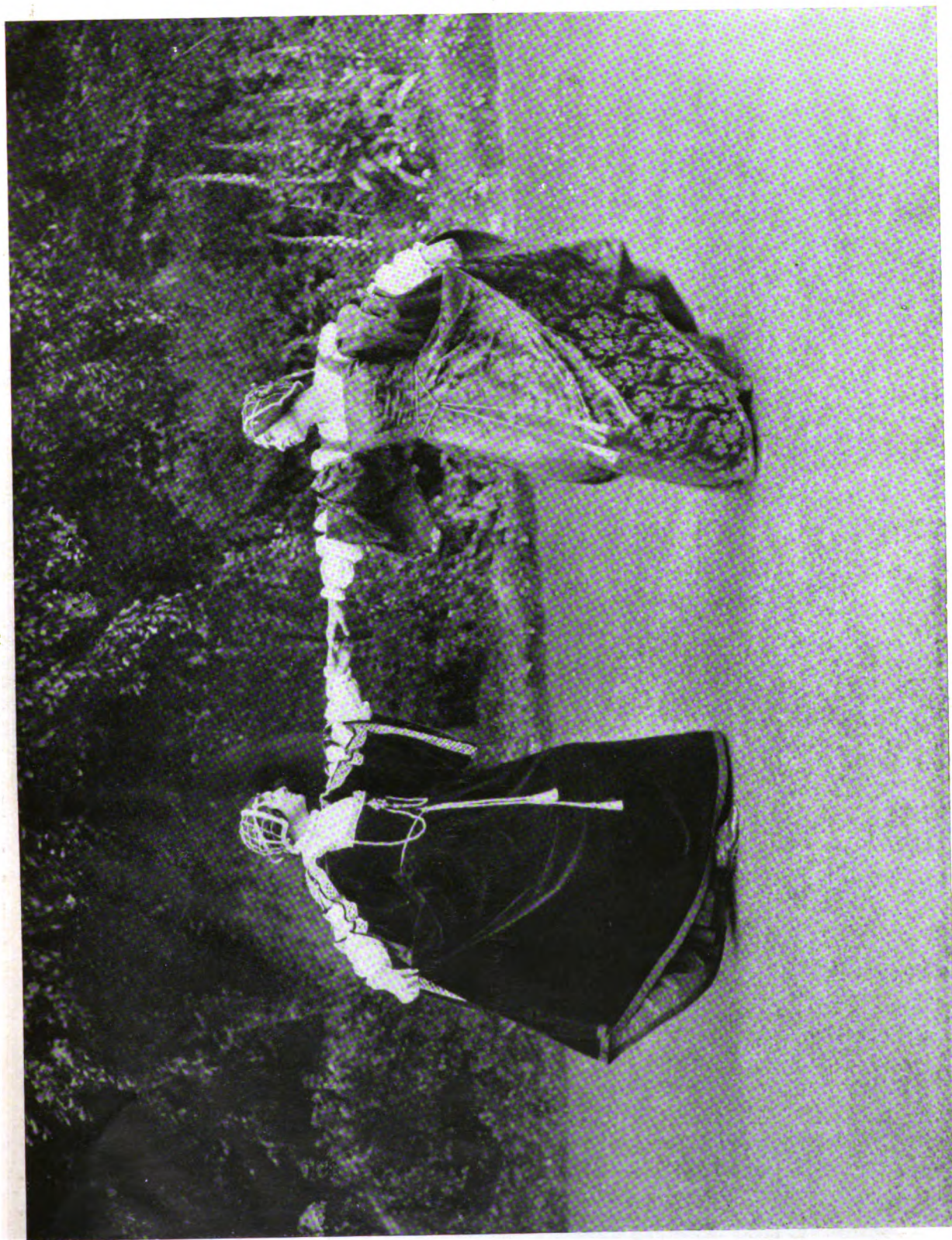
A Tripod Note.

If I were buying a new tripod, I should most certainly get one in which the legs were locked into the head or turn-table, so that the whole outfit could be carried over the shoulder without the legs becoming unfastened, as is sure to happen if they are only sprung into position. In the well-known "Ashford" pattern, they are locked; but in most of the light modern constructions they are not. Brass struts can be fixed across the top of each leg to prevent it becoming loose unless it is deliberately unfastened; but it is certainly strange that manufacturers do not seem

to be more alive to the desirability of supplying such struts in the first instance. Is it because tripods are going out?—G. THORP.

Marking Dishes.

Vulcanite or xylonite dishes are so cheap and lasting that every amateur can afford to have a sufficient number to allow him to reserve certain dishes for certain operations. I have a little rack which holds eight of such dishes on their edges, and each is lettered sideways, on one edge, with Brunswick black to denote the purpose for which it is reserved. Thus a dish marked T is kept for toning, D for developing, I for intensifying, while a solid black square (which can be made by obliterating the distinctive letter) indicates that the dish has been deposited from these special positions and is henceforward to be limited to fixing and washing operations, where it is presumed any trifling impurity can do no harm.—H. TOPPIS.



BY W. L. F. WASTELL.

The original is at the Royal Photographic Society's Exhibition, now open.

LA PAVANE.



JUNE.

BY G. COLIN WILSON.



Bridgnorth.

BRIDGNORTH is an ancient and interesting town on the Severn, fourteen miles from Wolverhampton, Stourbridge, and Kidderminster, and twenty-nine from Birmingham. Excursion trains run from these places, while from Wolverhampton there is a good service of motor buses.

On leaving the station one may notice the Castle Walk, on the top of

with the old ruin or Leaning Tower, which is 17° out of the perpendicular. Passing through the Castle Grounds, the Castle Walk already mentioned is reached. Bearing round to the left, and at the bottom of the steps is Bishop Percy's house, built in 1580.

Crossing the bridge and following the river, a very few minutes' walk brings one to the High Rock, where a very easy climb is rewarded by some fine views of the Severn Valley. Following the path round the rock and crossing the main road to the Hermitage Caves, a splendid view of the town, the river, and the beautiful scenery beyond is obtained, backed up by the



The Path through the Woods, Broadbottom.

from London Road. Cheap excursions (1s. 1d.) are run every Saturday, while on Sundays during summer there are trips for 6d. return.

For woodland scenery I know of no place within a reasonable distance from Manchester so full of pictorial possibilities. The station is in Broadbottom, the woods being only a few minutes' walk away. Leaving the station and turning immediately to the left down a steep gradient, in a few yards the Hodge Gardens are reached. The woods can be approached either by the main path or through the gardens, which are well worth seeing, and are quite free to visitors.

The beauty of the woods is that they are not defaced by railings, but are quite wild, and one can wander amongst them at will. Following the

main path through the woods, leads out into an open field, and crossing this field to the left, another footpath will be found, which, after about ten minutes' walk, leads to the gate of a



Bishop Percy's House, Bridgnorth.

the rock, and the Leaning Tower. The Town Hall was once an old barn on an estate eight miles away, and was taken down and re-erected in the centre of High Street. At the top of the High Street is the old North Gateway, a good subject for photography. St. Leonard's Church was founded in the eleventh century, while three minutes' walk away are the Castle Grounds,



The High Rock, from River Side, Bridgnorth.

Malvern, Abberley, Clee, and Stretton Hills, and the Wrekin.

Those who like boating should row up the river to Apley Terrace, about two and a half miles. The Terrace is

similar in character to the High Rock. Here there are caves, bridges over high rocks, fine woodland pictures, deer, glens, etc. Tea is provided on Mondays and Thursdays at the cave, and Apley Park is open to visitors.—R. V. LAWTON.

Mottram and Broadbottom.

THE station "Mottram and Broadbottom" is about ten miles from Manchester, by the Great Central Railway



High Street, Bridgnorth.



Early Morning in the Woods, Broadbottom.

farm. Instead of going through the gate, we can turn immediately to the right, and so reach a second wood, which, not quite so grand as the first, is still full of opportunities for work, while other pictures may be found along the road between the two woods. Leaving this second wood, instead of going the same way back, we can go through the farmyard, and along the lane more to the right, until an iron bridge is reached. Here there is a narrow footpath leading to the water's edge, and the rest of the return journey can be made by the river side, which brings us out once more at the Hodge Gardens.

This is about as much as can well be done in half a day; but it by no means exhausts the possibilities of the district. There is fine scenery of a more open character on The Hague, which lies only a few minutes' walk from the station in exactly the opposite direction. The accompanying photographs were obtained within a quarter of an hour's walk of the station.—THOS. BLETCHER.

Cleghorn Glen.

CLEGHORN GLEN is situated about twenty-five miles from Glasgow, on the Caledonian Railway. The best way to reach it is to book to Lanark from Glasgow



Old Pump, Broadbottom.

Central Station — cheap tickets (2s. 6d.) are issued — and to get out at Cleghorn, the station before Lanark. There are trains nearly every hour.

Five minutes' walk from Cleghorn station brings us to a bridge across the river Mouse, a tributary of the Clyde.

Here a stile will be found at the entrance to the glen, which is open free to visitors. The footpath runs right down the river Mouse for three miles, to the Royal Burgh of Lanark.



A Narrow Pathway, Cleghorn Glen.

The Glen abounds in fine woodland and river scenery. Beeches and oaks are plentiful, while birch and bracken subjects are to be found at every turn almost. The stranger by following the footpath until the next road bridge can hardly go astray; and then crossing this a stiff climb will bring him to Lanark, where there are plenty of refreshment places at which he can satisfy his inner man at reasonable charges.

The ramble is one I can heartily recommend to any Glasgow photographer in search of fine woodland and water scenery.—JOHN SANDILANDS.

THE DEATH OF MR. J. S. BERGHEIM. We regret to learn that Mr. and Mrs. J. S. Bergheim, while motoring on the Ripley Road on the 7th inst., met with a fatal accident, the car being completely overturned. Mr. Bergheim sustained injuries to the head and was conveyed to the hospital at Guildford; but he died on the 10th inst. Though his name is not found amongst exhibitors to-day, Mr. Bergheim was at one time one of the best known workers; and in conjunction with the late T. R. Dallmeyer, was responsible for the lens which bears their names.



The Last Furrow, Cleghorn Glen.

Paraminol.

IT has long been recognised that no developing agent lends itself better to the preparation of a very concentrated solution of great keeping properties than para-amido-phenol; but, as some of our readers know from experience, such solutions require the facilities afforded by a big manufacturing establishment, and are not easily made on a small scale.

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A Corner of Cleghorn Glen.

THE SHROPSHIRE CAMERA CLUB holds its exhibition in the Music Hall, Shrewsbury, on November 6th and 7th, 1912, entries closing October 26th. The prospectus and entry forms are ready, and can be obtained on application to the honorary secretary, Mr. Charles E. Franck, Shropshire Maltings, Shrewsbury.

"**PHOTOGRAPHY FOR THE BEGINNER**" is an elementary handbook of its subject, written for the Australian amateur, and published by the Auralia Press, 10, Royal Lane, Melbourne, Australia. The author, who signs himself "Olwitu," is evidently thoroughly well acquainted with his subject, and his advice is at once sound and clearly expressed. We are glad to be able to recommend the book unreservedly to our many readers in Australia as one which cannot fail to be helpful. It sells at 1s. 3d.

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LATEST 3½ x 2½ Marion No. 2 Dainty Soho Focal Plane Reflex, with Carl Zeiss f/4.5 Tessar, 5x iso. screen, rack rising front, revolving reversing back, shutter for all speeds and time, improved release, six double dark slides, film pack adapter, velvet-lined leather case, brand new, unsoiled condition; recently cost £20 5s.; **£12 10s.**

LATEST 3½ x 2½ Linhoff de Luxe Folding Hand and Stand, fitted Staley f/5.6 Euryplan anastigmat, compound patent shutter, speeds 1 to 1-200th sec., and also Staley 3½ in. f/5.6 Euryplan anastigmat for wide-angle, interchangeable in same compound shutter, lens hood, triple extension, rack focus, reversing back, fine adjustment, rising and cross front, finder, level, twelve dark slides, film pack adapter, best velvet leather case, all in brand new condition, unsoiled; recently cost £20; **£10 10s.**

HALF-PLATE Latest Pattern T.P. Triple Extension, Imperial Field three-bar front, fitted Cooke Series III. f/6.5 stigmatic lens, in Unicum shutter, 1 to 1-100th sec. and time, all modern movements, complete with three double dark slides, turntable, three-fold tripod, and superior case, in brand new condition; cost £11; **£6 12s. 6d.**

QUARTER-PLATE Latest No. 3 Folding Pocket Kodak, with speeded shutter, combination back screen, three dark slides, telescopic tripod, and case, brand new condition; cost £6; **£3 12s. 6d.**

POSTCARD Houghton Box-form Hand, fitted Houghton Ensign f/5.8 anastigmat, in Koilos patent shutter, 1 to 1-200th sec. and time, rack focus, fitted Houghton adapter, and twelve envelopes (plate), good as new; cost £6 15s.; **£3 10s.**

POSTCARD Butcher No. 5 Double Extension Carbine, fitted Aldis f/6 stigmatic lens, auto. speeded shutter, rack focus, complete with six dark slides, and telescopic tripod, in splendid condition; cost £8; **£3 12s. 6d.**

HALF-PLATE Latest Pattern Houghton Triple Extension Victo Field, fitted Ensign f/7.7 anastigmat, T.P. shutter, all movements, rising and cross front, etc., etc., three book-form slides, and good as new; cost £6 3s.; **£3 18s. 6d.**

QUARTER-PLATE Adams' No. 2 Yale Box-form Magazine Hand, for twelve plates, fitted Cooke f/6.5 stigmatic lens, Adams' patent shutter, 1 to 1-100th sec. and time, rising and cross front, reliable changing, guaranteed perfect; cost £10 10s.; **£3 10s.**

GOERZ 5 x 4 Folding Reflex, fitted Dagor Series III. f/6.8 double anastigmat, focussing, reversing back, Anschütz self-capping shutter, 5 sec. to 1-1200th sec. and time, three double dark slides, leather case, recently overhauled by makers; cost £25 16s.; **£15.**

HALF-PLATE Houghton Triple Extension Victo Field, fitted gin. Ross f/5.6 symmetric anastigmat, T.P. standard pattern t. and i. speeded shutter, all movements, including high rising and swing front, swing and reversing back, etc., etc., three double book-form slides, turntable, three-fold tripod, superior case, in splendid condition; cost £15 8s.; **£7 5s.**

HALF-PLATE Dallmeyer Long Focus Hand and Stand, fitted f/6 Dallmeyer No. 4 Series II. stigmatic lens, giving three foci, iso. screen, T.P. pattern roller blind t. and i. shutter, with speed indicator, and patent time valve, triple extension, rack focus, rising front, reversing back, complete with three double dark slides, also carriers for quarter-plate, superior case, in splendid condition; cost £20; price **£6 18s. 6d.**

THORNTON-PICKARD Vest Pocket Focal Plane Minum, fitted Dallmeyer f/6.3 stigmatic lens, helical focussing mount, finder, focal-plane shutter, giving speeds up to 1-500th sec., complete with three double dark slides, and two purse cases, good as new; cost £8 10s.; **£3 12s. 6d.**

HALF-PLATE Perken, Son, and Rayment Spanish Mahogany Double Extension Field, fitted very superior 7 x 5 f/8 R.R., by C.S.C.S., Ltd., also superior 7 x 5 wide-angle rectilinear, T.P. time and inst. shutter, rack focus, swing and reversing back, rising front, also cross front, three Spanish book-form slides, good tripod, in case, splendid condition, good serviceable lot; cost £10 10s.; **£2 5s.**

HALF-PLATE M.C.C. No. 18 Triple Extension Field, fitted Beck f/8 rapid symmetrical lens, T.P. pattern roller-blind speeded shutter, Antinous release, front and back rack focus, rising and swing front, swing and reversing back, three book-form dark slides, tripod, and case, fine order; cost £4 15s.; **£2 15s.**

HALF-PLATE Thornton-Pickard Triple Extension Imperial Field, fitted Beck f/5.8 isostigmat, T.P. t. and i. speeded shutter, all movements, including rising and swing front, and two book-form slides, turntable, three-fold tripod, and case, in splendid condition; cost £6 15s.; **£3 18s. 6d.**

POSTCARD Premo Folding Pocket, for film packs, with Bausch and Lomb R.R. lens in shutter, complete and equal to new; cost £3 3s.; **27/6.**

N.B.—ANY APPARATUS DESCRIBED ON THIS PAGE IS AVAILABLE ON APPROVAL TERMS.

QUARTER-PLATE Regular Sanderson Hand and Stand, fitted Beck f/7.7 double anastigmat, Unicum speeded shutter, Universal rising and swing front, etc., complete with six double dark slides, and leather case, in splendid condition; cost £7 10s. 6d.; **£3 19s. 6d.**

QUARTER-PLATE Butcher No. 3 Carbine Roll Film and Plate Folding Pocket, with Beck f/8 symmetrical lens in auto. shutter, six dark slides, and leather case, in splendid condition; cost £4 8s.; price **£2 2s. 6d.**

QUARTER-PLATE Thornton-Pickard No. 2 Folding Ruby Hand and Stand, with triple extension, rack rising and swing front, etc., fitted Aldis No. 2 Series II. f/6 stigmatic lens, in compound shutter, speeds 1 to 1-250th sec. and time, also Aldis Duo and Aldis Trio lens to correspond, six double dark slides, and best quality case, practically new; cost £12 10s.; **£8 10s.**

POSTCARD Latest No. O.O.N. Ensign Roll Film and Plate Folding Pocket, fitted Ensign f/6 anastigmat in Sector full speeded shutter, all movement, and complete with three dark slides in wallet, brand new condition; recently cost £5 3s. 6d.; **£3 10s.**

4½ x 6 cm. **LATEST** Vest Pocket Duchess, with f/1.5 Zeiss Tessar, compound shutter, 1 to 1-250th sec., fine adjustment, focussing screen, three slides in case, as new; **£6 18s. 6d.**

HALF-PLATE Folding Wizard Hand and Stand, Beck f/3.5 symmetrical lens, Unicum speeded shutter, focussing, rising front, etc., double slide, and case, perfect; cost £4 4s.; **30/-.**

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HALF-PLATE Latest No. 2 Planex Focal Plane Professional Model Reflex, fitted f/4.8 Blitz Series III. 8½ in. double anastigmat, in sunk mount, rack focus, double extension, revolving reversing back, shutter speeds 1 to 1-1,200th sec. and time, complete with three dark slides, film pack adapter, Mackenzie-Wishart slide, and six envelopes; cost £23 3s. 6d.; **£12 10s.**

LATEST Vest Pocket Ensignette, with Cooke f/5.8 anastigmat, focussing, leather case; cost £5 5s. as new; **£3 10s.**

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WHOLE-PLATE Lancaster Brass-bound Special Instantograph, triple extension, fitted superior f/6 R.R. lens, roller-blind t. and i. speeded shutter, rack focus, reversing back, etc., complete with book-form slide, and superior tripod, splendid order; price **£2 19s. 6d.**

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QUARTER-PLATE No. 1 Horizontal Planex Focal Plane Reflex, fitted f/6 T.T. and H. rapid euryscope, rack focus, rising front, shutter speeds 1-10th to 1-1,000th sec., complete with three double slides and leather case, as good as new; cost £7 7s.; **£3 18s. 6d.**

QUARTER-PLATE Butcher Minimum Pocket Cameo, with Beck f/3.5 symmetrical, auto. speeded shutter, three slides, as new; cost £3 3s.; **33/6.**

QUARTER-PLATE Butcher Latest No. 3B Carbine, with Uno Aldis f/7.7 lens, auto. speeded shutter, twelve dark slides, and leather case, as good as new; cost £4 13s.; **£2 18s. 6d.**

COUNTRESS Latest Vest Pocket, for 4½ x 6 cm., f/6.8 Detective anastigmat, speeded shutter, three slides, in case, as good as new; **35/-.**

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5 x 4 N. & G. Special B. Zeiss Protar f/6.3, changing box, and case	26 10 0	11 9 6
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1-pl. to Whole-pl. Daylight Enlarger	15 0 0	7 9
5 x 4 T.P. Nimrod Automan, R.R. lens, 1 slide	5 5 0	1 18 9

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1-pl. Shew Reflex Focal Plane, 6 slides	11 0 0	5 18 6
1-pl. Planex Reflex, Ross f/6.3 Homo., 3 double slides, and case	12 10 0	6 18 6
1-pl. F.P. Reflex Attachment	5 5 0	3 16 9
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1-pl. Lancaster Ellipsoid Enlarger, with lens	2 2 0	16 6
1-pl. Lancaster Instantograph, 3 slides, Lancaster lens, case, and tripod	3 15 0	1 11 6
1-pl. D.E. Field, R.R., 3 slides, and case	4 10 0	1 16 9
7in. Metal Lever Print Trimmer	10 0	4 9
1-pl. Lancaster, 3 slides, lens, and stand	2 10 0	16 11
5 x 4 Adams' Reflex, focal plane, 6 slides	24 0 0	5 12 6
5 x 4 Butcher Pressman Reflex, Goerz Dagor lens, 6 slides, F.P. adapter, and case	24 0 0	10 17 6
6 1/2 x 3 1/2 Stereo, Adams' Yale, pair Ross symmetric f/7.5 lenses, 12 plates	14 14 0	4 10 0
1-pl. Reg. Sanderson Hand. Kenncott Simul anastigmat, Kodak, 3 slides, and case	12 10 0	6 16 9

1-pl. Goerz Dagor in Unicum	6 0 0	3 10 9
6 1/2 in. Holostigmat f/6.1, Linhof shutter	—	4 7 6
6in. Busch Omnia f/4.5, Automat	—	4 5 0
1-pl. Goerz Dagor f/6.8, Kodak shutter	8 10 0	4 15 0
6in. Ensign Anastigmat f/5.8, Kodak	4 12 6	3 8 6
No. 2 Series III. f/9 Busch Bistelar, Kodak	—	1 9 6
1-pl. Beck Steinheil Orthostigmat f/6.3, Unicum	—	1 19 6
6in. Goerz Dagor, compound shutter	8 0 0	5 17 6
6in. Dallmeier Carfac f/6.3, compound	5 10 0	3 17 6
1-pl. Voigtlander Collinear f/6.8, Automat	6 10 0	3 15 9
1-pl. Cooke f/4.5, compound shutter	—	5 12 6
7in. Goerz Dagor f/6.8, compound	9 5 0	6 17 6
1-pl. Beck Symmetrical f/8, iris	1 10 0	11 10
6 x 5 Dallmeier R.R., f/8	5 5 0	1 12 6
Whole-pl. Busch A Rapid planat	3 0 0	1 10 0
Whole-pl. Cooke Series V., iris, f/8	—	4 18 6
8 1/2 in. Goerz Celor f/4.8, focussing	10 10 0	6 19 6
1-pl. Cooke Series III. f/6.5, iris	5 12 0	3 17 6
9 1/2 in. Whole-pl. Ross Goerz Double Anastigmat	10 10 0	5 10 0
Dallmeier Adon Telephoto	3 10 0	1 15 0
8in. Zeiss Double Protar Series VII.A f/6.3	11 3 0	7 12 6
No. 4 f/7 22in. Busch Bistelar, iris	10 0 0	7 2 6
12 1/2 in. Zeiss Series VII.A Double Protar, 2 1/2 x 1 1/2, in B. & L. iris shutter	32 10 0	18 15 0
12in. Ross f/5.6 Homocentric, iris	17 0 0	10 19 6
1-pl. R.R., by Dumont	1 5 0	3 11
12 x 10 R.R., by Hulton	5 5 0	1 17 6
1-pl. Cooke Premoplane	4 2 0	2 16 9

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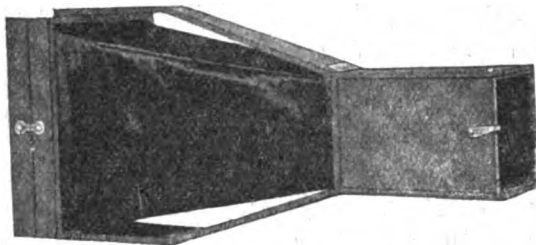
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Advice or help given on any technical point. For rules see below.

INQUIRER (Dublin).—No. 1 would best meet your requirements.

S. R. TIPPETT (Brockley).—Your description does not enable us to identify the instrument.

J. Z. (Arklow).—Raines and Co., Ealing, London, W., will no doubt be glad to quote you.

C. H. GOODCHILD (Ilford).—You are not likely to have any trouble, nor will you require a pace.

FRENA (Manchester).—There is no agency which is of any use for the purpose, so far as we are aware.

H. SIMPSON (Woodford Green).—We regret that there is no possibility of using the prints at present.

R. BECKETT (Eastbourne).—The advice given to you is very sound, and you will do well to follow it; the anastigmat is a Zeiss Protar.

HALL THWAITES (Halthwaites).—Frith and Co., Reigate, Surrey; Valentine and Sons, 154, Perth Road, Dundee, might answer your purpose. It is probably a question of quantity.

BEGINNER (Bov).—You can get from any dealer a set of magnifiers to fit on in front of the lens you have, which will enable you to get near objects on a larger scale.

Mrs. MCGOWAN (Dublin).—The coupon is never omitted, it is marked "Enquiry Coupon," and in our issue of September 3rd was at the foot of the first column on Supplement Page 13.

MINIATURE (New Cross).—If it is the colours which fade, and not the photographs, then it is a matter of getting different colours—nothing that you can apply to the print before tinting would have much effect, if any.

STOP (Muswell Hill).—It is a "flare spot," and is due to a defect in the lens. It is fortunate that you only get it with $f/4.5$, as this is a stop which you ought to be able to dispense with almost entirely; such a subject as the one sent, for example, ought not to require anything smaller than $f/16$.

D. FRANCIS (Bradford).—It is possible, and we have often done it but we found the right temperature by trial and never used a thermometer. If the heat is not correct, the prints will not stick either to the tissue or to the mount, as the case may be. There will be no injury if the print is not searched.

LEARNER (Stockport).—Only by enlarging can you get a quarter-plate negative to fill a postcard, but if you have a postcard size printing frame and a black paper mask you can print your picture in the centre of the postcard with a neat and effective white border (see recent "Lessons for Beginners"). You cannot use a larger plate with your camera.

NEGATIVE (Manchester).—In the case of the two postcards, which we have returned, the titles had evidently been written with a pen and some opaque ink on the film of the negative, backwards. A little liquid Indian ink or other pigment, not too fluid, and a fine pen, are all the materials necessary. It needs practice to do it as neatly as it has been done in this case.

DAVID (Bristol).—The marks are reticulation, due to one of the solutions having attacked the gelatine and partly decomposed it. In all probability, the acetic or other acid used in the intensifier was the cause. It is prevented by the use of a hardening bath of formalin or alum, beforehand, but there is no remedy for it.

DARLEY DALE (Darley Bridge).—It would be best to paste the print all over and not to leave the paper underneath, since it is bound to show up as a ridge. We will see what we can do as to further articles on the subject you mention, but the cause of almost all the failures in glazing prints is either the omission of the formaline bath or of the drying and re-wetting before squeezing.

F. BARNES, JUN. (Horton Moor).—All lenses of whatever focus give the perspective aimed at by the painter, perspective being, with certain qualifications into which we need not go, a matter of standpoint. A painter draws his subject as seen from a certain position, and if the camera were placed in that position any line would give the drawing the painter endeavoured to give. The difficulty is that the painter often draws his subject as he would see it from some inaccessible standpoint, or were some intervening object removed, while the photographer cannot put his camera there or remove the object. The reason why photographs often seem to be too near or false perspective is that the standpoint is wrongly selected (invariably too near the object), and in order to show all the subject a much wider angle is included than should be the case.

W. H. H. (Canterbury).—Many thanks for the interesting print.

STOPS (Whitby).—The $f/11$ numbers of the three stops on a No. 2 Brownie are $f/16$, $f/22$, and $f/44$.

TOPICAL (Eltham).—It is made by the Bausch and Lomb Optical Co., 19, Tavies Inn, London, E.C.

TROPICAL (Bedford).—Such climates are severe upon any form of photographic apparatus, but the metal cameras certainly stand them the best.

CURIOUS (Fulham).—The compound condenser is to be preferred, the lighting is more even, and there is less likelihood of it interfering with the performance of the objective.

LOTS (Smallthorne).—No doubt you refer to "Old Country Inns," by H. P. Mackell and F. W. Gregory, published by Sir Isaac Pitman and Sons, Ltd., 1, Amen Corner, London, E.C.

C.C.C. (Skipton).—The dark edges are due to the paper being stale, or to storage in an impure atmosphere. It is quite possible that they will disappear in the hypo bath, giving prints which are quite satisfactory: the only plan is to try.

JOS (Hemingford Abbots).—Probably the results will be sent to us, and, if so, we should certainly publish them, if they did not take too much room, but we should think it likely that the awards will be published by Messrs. Gossart themselves in their advertisements. Why not ask them?

TROUBLED (Norwich).—If the shutter is really unworkable, the camera should be sent to its makers, whose name you do not give. If it is inaccurate, there is no satisfactory way of making it work to scale. The actual exposures should be measured and the scale altered accordingly.

NEMO (Prestwich).—It is not so easy to print clouds on to daylight prints from cloud negative, because the illumination is too direct, but with a diffuser, such as a sheet of ground-glass, in front of the light, it is possible to do so, just as when printing on p.o.p. by daylight, shading with a cloth or mask in the usual way.

CEYLON (Cymru).—You can send the prints monthly in the way you suggest. There is no definite limit to the availability of coupons, except as far as readers in the United Kingdom are concerned; we endeavour to put competitors all over the world on an equal footing by extending their validity to meet the circumstances of the different cases.

LUX (Seacombe).—We do not quite grasp how you propose to carry out your idea, so do not like to express any opinion on it, except to say that if it proves workable it should be very convenient. Thin sheet iron should be procurable from model makers; ferrotype plates, such as a photographic dealer could get for you, ought to answer.

CROWS (Shepherd's Bush).—To enlarge from half-plate to 15×21 , the ratio of enlargement is approximately 24 times. If the total separation of negative from bromide plate is 30in. , you will require a lens of $6 \frac{3}{10}\text{in.}$ focus, which will be 21in. from the bromide paper and 9in. from the negative. All these are only approximations, the final adjustments must be made by trial.

A. W. EDMONDS (Twynford).—The only way to detect a difference would be to carry out a series of comparative tests, which we have not done. Broadly speaking, the products of the leading firms of plate makers may be taken as equally well fitted for the work for which they are made.

A. J. M. (Reigate).—There is no way of finding out the distances other than by actual trial, as the focal length is only given in round numbers, and were you to depend on that you would certainly find your picture was not sharp. If you cannot do otherwise, you must make a cardboard camera for it, and try it on that. The methods of calculating the distances are only practicable when the focus of the lens is known with the greatest precision and the position of its nodes is indicated on the mount.

W. WHITE (East Cowes).—As far as one can judge from a print, the lens is a first-rate one. The blurring of the two near figures is due to the fact that, instead of focusing them, as you should have done, you focused on the more distant ones, or, rather, did not focus at all. You will find now you have got a better instrument that it needs more skill to take advantage of its powers. A careful study of the subjects of focusing and depth of focus in "Hand Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d., ought to help you.

C. R. (Malvern).—No data have been published so far as we are aware, and each experimenter would therefore have to work the thing out for himself.

INTERESTED (Moore Park).—The mark is light fog, as is also the great white patch on the extreme left. Light is getting to the plates, probably while they are in the camera.

E. WILLIAMS (Birmingham).—The tones obtained on bromide paper with redinal should be the same as with amidol, if both developers are properly used. In fact, the enlargements should be quite indistinguishable.

SIGMA (Belfast).—By the U.S. (Universal System), $f/8$ is represented by 4, $f/11$ by 8, and $f/16$ by 16. The unit is $f/4$, and each stop is represented by the number indicating the exposure it would require as compared with $f/4$.

J. C. GIBBS (Puddington).—The most probable cause of blurring is movement of the lantern or of the easel. When these are not both on the same table (and even when they are) it is not advisable to walk about the room during the exposure of an enlargement.

ORTHOCHROMATIC (Chesterfield).—The terms "orthochromatic" and "isochromatic" stand for the same thing. "Panchromatic" means "sensitive to all colours," and is only applied to plates which are sensitive to red, which "ortho" or "iso" plates are not. "Colour-screen," "light-filter" and "ray-filter" all mean the same thing.

H. T. (Newport).—"Flatted oil" means oil paint which has been finished by a coating in which there is nothing to cause the paint to dry with a gloss—turpentine is the medium generally used for "flattening." Backgrounds in "flatted oils" have a very agreeable surface, and are more lasting than those which are merely distemperd; on the other hand, a distemperd background is more easily renewed.

HASH (Earlsfield).—Your *nom de plume* causes no surprise, as you seem to have come to the conclusion beforehand that the instructions were all nonsense. If you read them through carefully, and then follow them exactly, you will have no trouble. If you could do as you have done with success, do you think the makers would be at the trouble to point out that each ingredient must be dissolved before adding the next?

D. O. (Ashby-de-la-Zouch).—If the print is laid on a flat surface and gently rubbed all over with bread-crumbs most of the dirt should be removed. If this does not leave it clean, it may be wiped over with a tuft of cotton wool moistened with benzole. Another method, which should not be tried unless these prove insufficient, is to rub over the face of the print with a tuft of cotton wool moistened with methylated spirit and squeezed almost dry. When the print is clean, we should advise you, as you value it, to put it under glass.

NOVICE (Birkenhead).—Hydrochloric acid is generally used, as it is very cheap and is, moreover, volatile, so that if it were not thoroughly washed out of the prints it would not remain in them on drying. But there is no reason why citric or acetic acid should not be employed in the same way. The function of the acid baths in platinum printing is to keep the iron salts in a soluble condition until they can be washed out of the paper. If they are not washed out, there is a strong probability that the prints will yellow in the course of time.

J. HARRISON (Dulwich).—The subject is dealt with at length in "Hand Cameras," by R. Child Bayley, price 1s. 6d. nett, or post free 1s. 9d., to which we must refer you. It is a very common experience for a photographer to go from a cheap single lens to a high-class anastigmat and to find that the latter actually gives him worse definition than the lens to which he has been accustomed. This is because he has not yet learned to take advantage of the quality of the better lens. If both are of the same focus, and the anastigmat is stopped down to the aperture of the single lens, one will be found as easy to use as the other.

A number of replies are unavoidably held over.

Regulations.

(1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.

(2) The full name and address, in addition to a *nom de plume*, must be given.

(3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.

(4) Prints may be sent for criticism, but a separate coupon must be sent with each print, and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.

Queries are dealt with in strict rotation, in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



A Scale for a Stand Camera.

By Leslie C. Wade. Special to "Photography and Focus."

The Advantages of a Focussing Scale, and suggestions for making one accurately and easily.



A FEW minutes may be very profitably spent in fitting the stand camera with a focussing scale, so that it can be used in an emergency in the way a hand camera is used. There are several purposes for which such a scale will be found very useful. If there is a thunderstorm at night, and the photographer wishes to get some lightning photographs, the scale, or at least that portion of it which contains the infinity mark, is a necessity. The same applies to night photographs in general, firework scenes, and other subjects where the absence of light prevents proper focussing on the ground-glass in the ordinary way. At times, too, the camera has to be set up in a great hurry to get some effect which is passing away rapidly, and the scale then becomes very useful. Still more serviceable does it prove if, by any chance, the ground-glass is broken. It will then allow photography to be carried on more or less easily, without waiting to replace the screen, which might entail the loss of an afternoon's work.

In such a case, it might be pointed out that it is easy to see what will be included in the picture, by removing the lens and turning the camera so that the frame of the broken ground-glass is towards the subject. The lens opening is covered with a card or piece of paper with a hole in the centre, and, the camera being focussed by scale, the photographer puts his eye close to this hole, and looking through it will see, bounded by the ground-glass frame, the picture that will be included when he turns his camera round again.

To make the scale, a little piece of paper must be attached to the baseboard, in such a position that some sliding part of the baseboard, on which may be put a fine scratch to serve as an indicator, comes against the paper. Some object at the nearest possible distance one is likely to require is then focussed sharply. For most work likely to be attempted with a stand camera, three yards may be taken as the limit in this direction. The full aperture of the lens must be used, the object

focussed should have fine details (a sheet of newspaper does very well), and its image should come somewhere about the centre of the screen. Its distance should be carefully measured from the front of the camera.

It is not sufficient to focus such an object once and to mark the scale accordingly. It will be found, if it is focussed by racking the camera slowly outwards, that the point at which it is in sharp focus does not seem quite the same as when it is focussed by racking the camera inwards. There is a little margin within which it seems to be sharp. To graduate the scale accurately, therefore, it is focussed

two or three times, always racking the camera in one direction, and then two or three times racking it in the other, each position being marked on the scale at first with a finely pointed pencil.

When some half-dozen points have been obtained in this way, a position midway between them may be taken as the actual point desired, and marked in ink. The next distance is then taken in hand in the same way.

The focus of the lens will influence the actual distances selected for marking on the scale; the longer the focus, the less should be the interval between the different distances.

Thus with the lens of the focus commonly fitted to half-plate stand cameras, three, four, six, nine, and twelve yards will be found very suitable distances to select for the purpose.

The point at which objects thirty or forty yards away cease to be objectionably fuzzy should be marked, as in all ordinary cases this may be regarded as the "infinity mark."

The true "infinity mark," of course, is that at which very distant objects are shown critically

sharp; but this is not so often required, unless there are no near objects in the picture at all. It is used, however, when photographing lightning, etc. The camera, it may be convenient to point out, will never be used with a less extension than this mark indicates, as long as the lens is not changed.



LE BORD D'UNE RIVIÈRE.

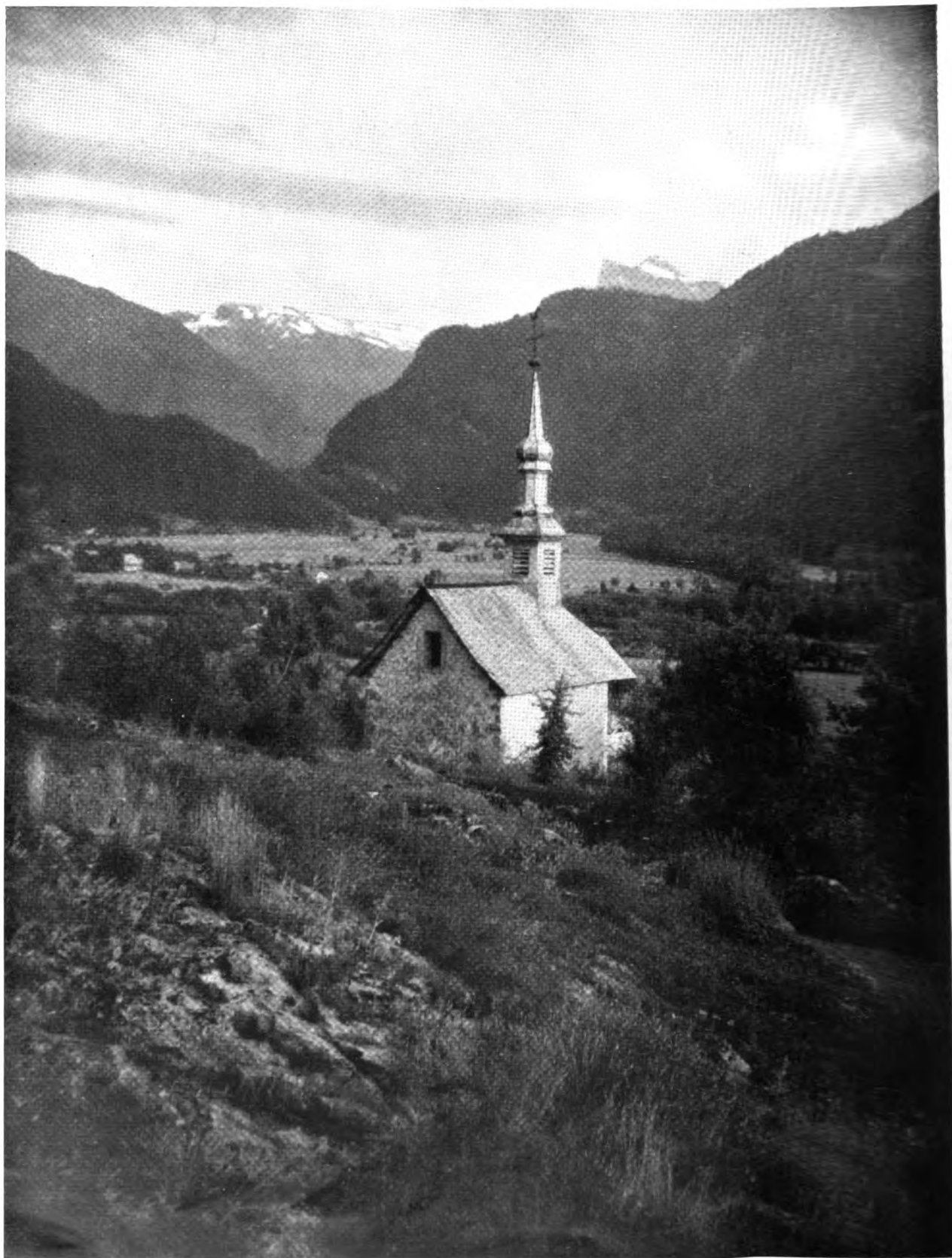
BY CLAUDE DE NEUVILLE.

From the Advanced Workers' Competition.



DAYBREAK AT THE BUOYS. GLASGOW HARBOUR

BY PETER ORR.



AN ALPINE LANDSCAPE.

BY R. A. MALBY.

Looking up the Giffre Valley (Savoie) towards Sixt, with the snow-crowned Point de Salles in the distance; a fourteenth century chapel in the foreground.



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Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

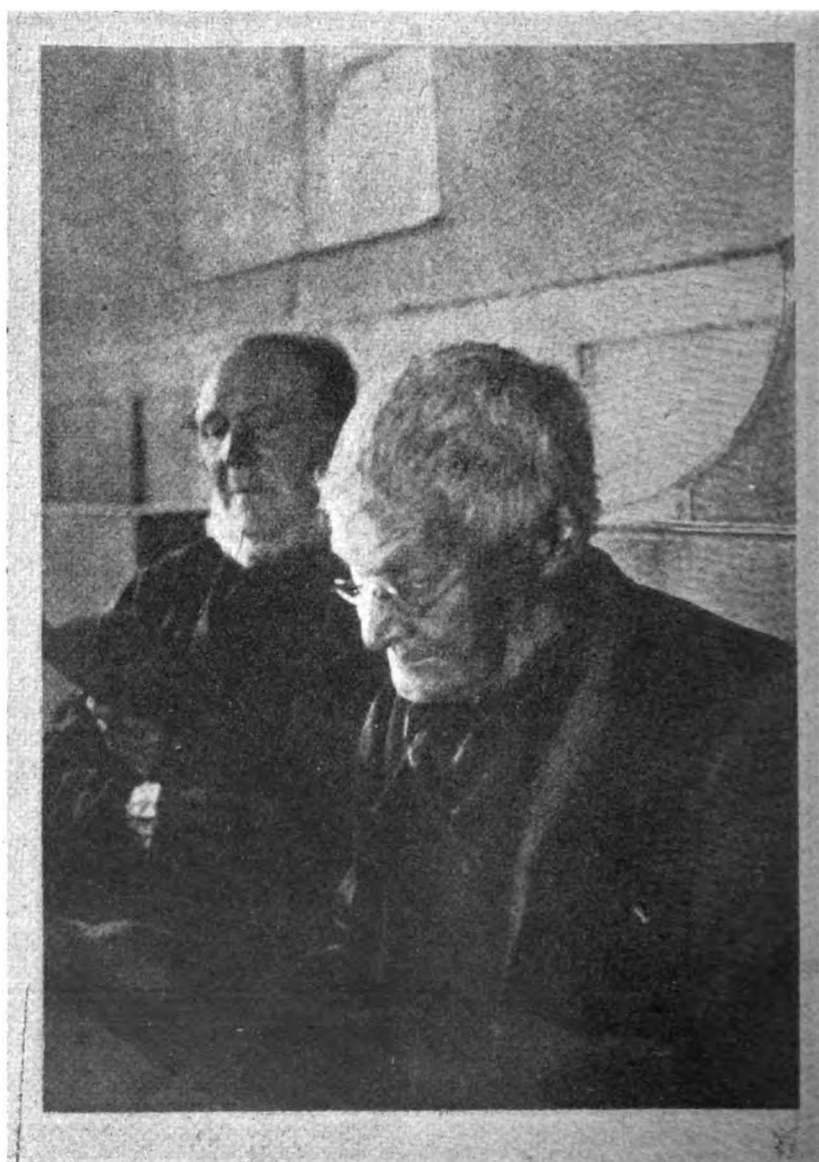
Second Series. Lesson XXVI.—Taking out Spots from Negatives and Prints.

THE last few Lessons have been concerned with the printing of negatives by the more popular processes, and should be sufficient, with a little practice, to enable the reader to make good prints, provided he is furnished with reasonably good negatives. To make good prints from poor negatives taxes the skill of the most experienced hand, and is not in any sense work for the beginner. The only use to which he can put his poor negatives to advantage is that of solemn warnings, profiting by them to avoid in the future the faults which they demonstrate.

There are certain trifling mechanical defects in negatives which may easily be remedied, however, without calling for much skill, and these we will proceed to consider. Curiously enough, several readers who are following this series wrote me just about the same time, asking whether it would not be possible to deal with the subject of "spotting" negatives, and saying that, while they could get along well enough with other operations, this seemed to offer peculiar difficulties. More than one pointed out that whenever he attempted to put the spotting pigment on the spot, instead of remaining there, it formed a little ring round the hole, or ran in some other direction, and made a blemish far worse than the one which it was designed to remove.

Spots on negatives may be of two kinds: they may be opaque spots, which show in the prints as white ones, or they may be transparent spots or pinholes, which, of course, print out black. One need hardly point out that, however easy "spotting" may be, it is very much better to avoid all necessity for it as far as possible, by taking precautions against the formation of spots.

Opaque spots on a negative, except as mentioned in the next paragraph, can only be removed by very skilful work with a knife, and the beginner whose plates



THE PEOPLE CALLED "METHODISTS."

BY WALTER PICKERING

Awarded the Bronze Plaque in the Advanced Workers' Competition just closed.

Barnet Gaslight

A DEVELOPING CONTACT

Paper

**PURE WHITES AND QUITE FREE FROM FOG.
NO STAINING.**

Barnet Gaslight Papers are specially made for Amateurs—they are quite easy to manipulate, with the added comfort that no dark-room is needed—all operations being carried out in any ordinary room lit by artificial light. The simplest paper for Home Work; finest results obtained. The best paper for little prints.

VIGOROUS ART, for soft or flat negatives—gives bright vigorous prints of a fine cold blue-black colour.

SOFT ART, semi-matt, superb quality. Designed to give perfect prints from hard negatives.

OYSTER'SHELL has a very smooth grainless matt surface.

SOFT MATT gives perfect prints of agreeable quality from hard negatives.

GLOSSY, for those who like a high finish, this grade is unequalled.

POST-CARDS made in Glossy and Matt.



Send in your entries now
BARNET HANDBOOK

Competition 56 Cash Prizes

Particulars in Handbooks No. 5 or 6, of
all Dealers and

Elliott & Sons, Ltd., Barnet.

have any such spots must put up with them, and be satisfied to conceal them by careful spotting of the prints.

Spots Caused by Damp.

The most common cause of opaque spots is damp when silver printing. There are soluble salts of silver in all forms of p.o.p., and the slightest dampness will cause particles of these salts to be transferred from the paper to the film of the negative, where they very quickly darken into red or black patches. Although it is very difficult to cut them away, they can sometimes be removed by chemical treatment, especially if they are taken in time. As soon as they are noticed they should be rubbed with a little piece of cotton wool dipped into methylated spirit and squeezed almost dry, until the surface of the wool is blackened, showing that something is being removed from the surface of the film. The negative is then placed for a quarter of an hour or so in a clean hypo bath of a strength of four ounces to the pint, which, if the spots were not very bad, will be found to remove them. It is then washed in the usual manner and dried.

The most frequent cause of transparent spots on a negative is dust, usually dust at the moment of exposure. Paradoxically enough, one of the worst causes of dust is dusting. The surface of a plate or film is very easily excited electrically; any slight rubbing or friction will do so, and will make it attract any light dust particles there may be in the air near it. Therefore, a plate should never be dusted before exposure; it is pretty sure to be free from dust when it is taken out of the packet, and the camera, sheaths, dark slides, etc., should be carefully dusted out from time to time so that there shall be no dust to fall upon it. Dust after exposure does little harm, unless it is chemically active dust, such as particles of hypo, pyro, etc. The ordinary floating dust of our rooms, should it settle on the surface of the plate, is washed off by the first wave of the developer.

Other causes of transparent spots are air bells on the plate during development, and, but rarely, incipient decomposition of the film, sometimes caused by heat during drying. There is also, of course, actual mechanical injury, which removes some of the film from the glass.

As the photographer acquires skill in "spotting," as the removal of spots is termed, he will find that he can match the surrounding tone of the negative, more or less, so that the spot will be almost, or quite, invisible on the print; but at first, at any rate, the easiest course to pursue is to make all the spots quite opaque so that on the prints they are white, and then when the print is finished and mounted, to tone down each of these white spots to match its surroundings.

The Materials Needed for Spotting.

The materials for spotting are very few and simple. A fine camel hair brush, a little opaque pigment, or spotting medium, and some means of holding the negative in a slanting position with an even light underneath it, so that the spots can be seen. There are a number of special preparations on the market for spotting purposes, but a little black or neutral tint water colour will answer very well. The brush must taper to a nice fine point, but need not itself be extremely small.

The best spotting arrangement is a retouching desk, but there is no need to go in for anything so elaborate.

A piece of clean glass, covered over with a thin card having an opening the size of the negative, into which it can be dropped so that it does not slide down, will serve very well. A table is placed near the window, so that the photographer sitting up to it faces the light. A sheet of white paper is laid upon it, and over this is put the glass or other support for the negative, propped up at its two further ends, desk-wise.

A Print will save Trouble.

Before attempting to take out the spots, a print should be made from the negative, because it will be found from this that very often some of the pinholes which are most conspicuous in the negative are quite unnoticeable in the print. A black spot in a picture, if it falls in a shadow part may not show at all, whereas if we were to spot it out we should only be giving ourselves the trouble of toning it down again in each print. A preliminary rough proof will thus be found to save a good deal of labour.

The secret of successful spotting is to have a brush which tapers to a fine point, and carrying only the merest trace of pigment. If the colour has the slightest tendency to run, it is not merely that the brush is too wet, it is that it is very much too wet. A little of the colour should be taken up on the brush, and then the brush should be drawn along a piece of paper lengthwise, *i.e.*, the end of the handle going first, and the hairs of the brush trailing along the paper. In doing this the brush is "twizzled" in the fingers so as to give it a fine point. In this way the colour is wiped out of the brush until only the merest trace remains, far less than could possibly "run." The point of the brush is then just touched upon the spot that is to be filled in, when it should leave enough colour on it to make it invisible. Owing to the brush containing so very little colour, it will have to be replenished after a few spots have been taken out, wiping it as before. The pigment should be applied in such small quantities as to be dry almost instantly.

Spotting Prints.

The spotting of the prints is carried out in a very similar manner. The water colour must be mixed so that, when dry, it exactly matches the colour of the print.

The point of the brush is then just touched on the mixture, and the brush wiped as just described. But in this case, except for spots in the very deepest shadows, not only must the brush be almost dry, but the pigment must be extremely weak. After picking up a trace of it, the brush may be put into a drop of water on a piece of glass to serve as a palette, and the colour diluted in this way until the brush hardly leaves a mark at all. It is then ready for toning down white spots in the lighter parts. A trifle more colour allows it to be used for spots in the half tones, a little more for spots in deeper shadows, and so on. With glossy prints, it is advisable to use a little gum water instead of plain water for diluting the colour, but so little pigment should be applied that, except when quite large spots are being taken out, this should not be necessary.

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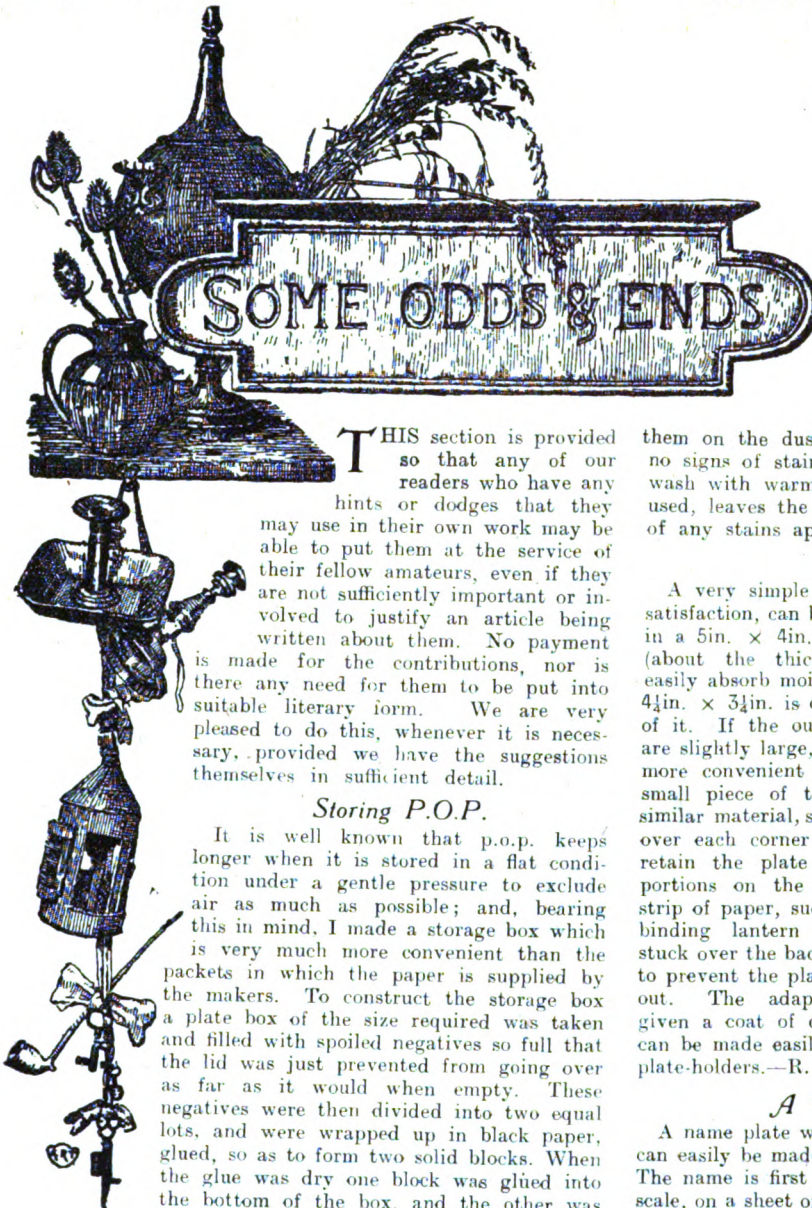
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7. Competitors desiring the return of their pictures must enclose a stamped addressed wrapper or envelope of adequate size. Loose stamps will be ignored.
8. Entries marked "Competition" must reach The PAGET PRIZE PLATE CO., Ltd., Watford, Herts, England, on or before September 30th, 1912.
9. The results will be announced in the photographic press as soon as possible after the judging is completed.

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THIS section is provided so that any of our readers who have any hints or dodges that they may use in their own work may be able to put them at the service of their fellow amateurs, even if they are not sufficiently important or involved to justify an article being written about them. No payment is made for the contributions, nor is there any need for them to be put into suitable literary form. We are very pleased to do this, whenever it is necessary, provided we have the suggestions themselves in sufficient detail.

Storing P.O.P.

It is well known that p.o.p. keeps longer when it is stored in a flat condition under a gentle pressure to exclude air as much as possible; and, bearing this in mind, I made a storage box which is very much more convenient than the packets in which the paper is supplied by the makers. To construct the storage box a plate box of the size required was taken and filled with spoiled negatives so full that the lid was just prevented from going over as far as it would when empty. These negatives were then divided into two equal lots, and were wrapped up in black paper, glued, so as to form two solid blocks. When the glue was dry one block was glued into the bottom of the box, and the other was glued to the inside of the lid, with a clearance all round to take the box part. The two faces of the blocks that come together must be perfectly smooth and flat. The paper in this box is kept flat under pressure all the time, while the weight of the block in the bottom of the box allows the lid to be taken off with one hand, a thing which with most plate boxes is not otherwise possible. A storage box of this kind is very easily made, and I find is very convenient.—ED. BRADLEY.

Lead for Vignetting.

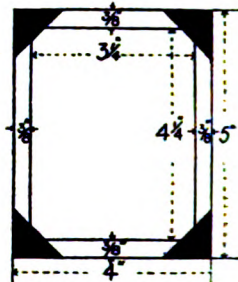
I find that nothing else answers nearly so well for vignetting purposes as the thin sheet metal which forms the lining of a tea chest. I cut it up into sheets 10×8 , which can be fastened on to the front of a whole plate printing frame by means of four drawing pins. A hole can be cut in the lead with a pair of scissors, and then with a few radiating cuts the lead can be bent back as required to do the vignetting. If too much appears to have been opened out, it is always a very easy matter to bend a little back again. The material is stiff enough to be used for a number of prints from the same negative without any readjusting, while at the same time it is so soft and flexible that it can be flattened out and used afresh time after time.—J. HOWIE.

Pyro-stained Fingers.

In common with most photographers who use that excellent developer pyrosoda, I have suffered a great deal in the past from stained fingers, but since I adopted a very simple little dodge I have had no more trouble from this cause, and do not have to go about labelled "amateur photographer" as formerly. On my developing table I have a cup in which is put a few ounces of a five per cent. solution of sodium sulphite, to which at the moment of use I add about a couple of drams of strong hydrochloric acid. When I find that the developer has wetted my fingers I dip them into the cup for a moment and then wipe them on the duster. When development is over there are no signs of stain, either on fingers or nails, and the usual wash with warm water, with soap and a nail brush freely used, leaves the fingers quite clean and removes all chance of any stains appearing.—T. N. ALLDAY.

A Plate Adapter.

A very simple device, which I have frequently used with satisfaction, can be made at small cost for using quarter-plates in a 5in. \times 4in. holder. A sheet of fairly stiff cardboard (about the thickness of a negative) such as will not easily absorb moisture is cut to 5in. \times 4in., and the opening $4\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. is cut in the centre of it. If the outside dimensions are slightly large, it will be found more convenient for fitting. A small piece of tracing linen, or similar material, should be gummed over each corner on one side to retain the plate (see the black portions on the sketch), and a strip of paper, such as is used for binding lantern slides, can be stuck over the back of the adapter to prevent the plate from slipping out. The adapter should be given a coat of dead black before using. A similar device can be made easily and quickly for other sizes of plates and plate-holders.—R. S. TAYLOR.

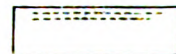


A Photographic Name Plate.

A name plate with silver or gold letters on a black ground can easily be made by photography in the following manner: The name is first very carefully drawn in pencil, on a large scale, on a sheet of white cardboard, and when it is done with the required accuracy, the pencil lines are inked over, any visible pencil marks are cleaned out with indiarubber, and the letters are neatly blocked in, in solid black, with Indian ink. The design is then fastened up in a good light and photographed to the size required. When the negative, which must have a dense black image, with clear transparent lettering, has been made, all that has to be done is to go over it with gold paint, to roll silver paper down on to the film, or, better still, to get a little gold leaf and apply that. Viewed from the glass side the lettering is the right way round, and shows up in silver or gold letters on the black ground caused by the photographic image of the white paper.—PERCY LAING.

A Simple Lens Hood.

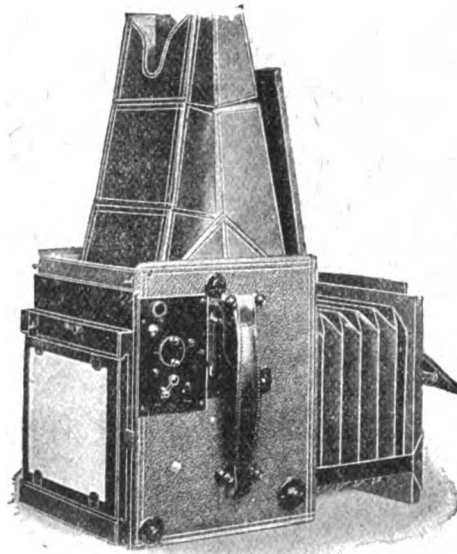
The sketch shows how an effective lens hood can be made in a moment out of a strip of black paper. All that has to be done is to make two cuts in the strip, as shown by the dotted lines. Then the strip being bent into a curved form the narrow piece between the two cuts is bent in the opposite direction and forms a strap, which goes under the lens mount and holds the rest in position as a hood.—D.G.



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"The time has come, the Walrus said, to talk of many things."

ONE of these fine days—not that these days are fine—I shall produce a book of a thousand and one true anecdotes of photographers. I could easily invent the thousand, and I should endeavour to find the odd true one amongst those that readers send me. Three such tales are now before me—two in a letter with no address or signature, the other in a daily paper. The first two I might have swallowed, but newspaper yarns I cannot gulp down anyhow.

* * *

Here are the tales. See what you can do with them. In a chemist's window was an announcement of free samples of Velox. Enter a small girl with a large bottle for some veal-ox for mother who was a bit off song. Chemist has a volcanic eruption all over the shop. Exit child with bottle. Without veal-ox.

* * *

An amateur was watching the development of his first Kodak film. He was gently informed that it was a crock. He was surprised and grieved. Had taken portrait of a friend strictly according to manual: dark walls, one window, f/8, forty-five seconds exposure. Feared friend could not do forty-five seconds without moving. Closed shutter at half time. He and friend retired for refreshments and smoke. Friend resumed seat, and exposure was continued and concluded.

* * *

This method of avoiding possible trouble by courting certain calamity has its parallel in unphotographic annals. An Irish labourer rolled off a roof, but grabbed a telegraph wire and hung on to it. A friend shouted to him to hold tight while he fetched a ladder. Presently Pat shouted, "Below there," and dropped. When asked why he let go he explained, "Begorra, I was afeared the woire might snap."

* * *

The third narrative—the newspaper one—indicates quite a new branch of work for photographers. During the recent excess of moisture in the Eastern counties five bullocks were seen swimming round and round in six feet of water. There being no angler about to catch them and haul them ashore, assuming there was another shore, a local photographer got into a boat, rowed out to the circulating bullocks, and enticed them to follow him. He led the procession to a high wall, but as the bullocks seemed disinclined to climb it he took them one by one by one ear, and rowing with one hand conducted them to a gently sloping lawn. I doubt whether anyone but a local photographer could successfully navigate a boat if he had one hand full of oar and the other full of bullock's ear. It wants doing. When the five bullocks were safely planted on the lawn each one was given a bottle of whisky. I trust that for the reputation of the bovine tribe each bullock promptly handed his bottle of whisky to his noble and resourceful rescuer, the local photographer. As I said, the story suggests quite a new field of photographic work, and all of us photographers may learn a lesson from it. Let us never, oh never, watch a bullock drown, so long as we can with ready hands clutch oar and ear, even if we do not afterwards share the alcoholic reward.

* * *

Here is another true one. A beginner showed a dealer a print with dark corners, and asked for an explanation. "Oh," said the dealer, "that is due to the falling off of the lens." "You are an untruth," said the beginner, "I screwed the lens in tightly myself, and it has never fallen

off yet." There is a variation in the ending of this story. "I screwed the lens in myself," said the beginner. "More fool you," said the dealer, "you should have screwed it in the flange."

* * *

Another. A newspaper announced that a photographer had been murdered in New Guinea, and also his three coloured servants. Whereupon a Scotsman wrote to ask me if three-coloured servants were a necessary part of the equipment for three-colour photography. Yes, they are. But it is not necessary that each individual servant should be of the tri-colour variety. It is simpler to obtain servants in sets of three, coloured respectively red, green, and blue-violet. Each set of three, when in motion, gives the appearance of one white servant. It is upon this phenomenon that all three-colour work is based.

* * *

But I must not be led into these scientific technicalities, or my readers will find themselves out of their depth, like the five bullocks. Moreover, I feel too sad to be further anecdotal, because I cannot forget a most disheartening remark I read somewhere the other day. It was to the effect that all photographs contained composition. I feared it. I knew there was something they contained that they shouldn't, and no doubt it is this composition that is the deadly and offending ingredient. What we want is a composition eliminator.

* * *

What is this composition? I do not know. It is something that makes its unwelcome appearance in all our prints, despite our most strenuous efforts to prevent it. There is good composition and bad composition; but it is only the latter variety that infects prints. The former brand exists only in theory. There are, however, various ways in which bad composition may be made less bad than it might be. I learn, for example, that the very worst position for the horizon line is across the middle of the picture—the identical place where it naturally falls. The principal object must never come in the middle of the picture space. But that is precisely where it always does come, and if you attempt to shift it you will find the whole forces of Nature arrayed against you. I suggest as a remedy for this unfortunate state of affairs that what we now call bad composition should henceforth be termed good. It follows that as all our prints now contain bad composition they will then all contain good composition. It is a simple way of wonderfully perfecting all our photographic work at one stroke.

THE WALRUS.

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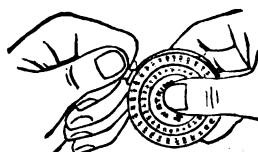
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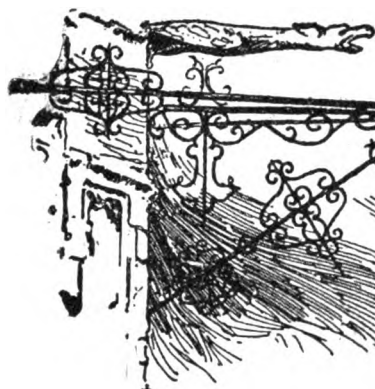
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QUARTER-PLATE Zeiss Palmo, folding focal plane, latest model, Tessar lens, f/6.3, 3 slides, case, new condition; £9/15; approval.—Gill, 57, Prospect Terrace, Accrington. 1479

CAMEO, 3 1/2 x 4 1/2, rapid applanat, 9 speeds, also Camec enlarger, tripod dishes, printing frames, etc.; lot £2; by appointment.—Gregory, 21, Leighton Crescent, Kentish Town, N.W. 1475

5 in x 4 in. Roll Film, double extension, R.R. lens; 30/-, cost £4/10.—8, Greenbank Av., Plymouth. 1474

SEW Reflex, half-plate, Anschütz shutter, Cooke f/4.5 lens; cost over £24, take £12; approval, deposit.—Box L7,596, Photography and Focus Offices, 20, Tudor St., E.C. 1413

AUTO Graflex, quarter-plate, Zeiss lens, film pack, absolutely new; cost £42 month ago; ordered away, cannot use; immediate sale £30; finest instrument made.—William Burke, Rooney House, Glasnevin, Co. Dublin, Ireland. 1467

5 x 4 **Focal Plane Reflex**, anastigmat, f/6.5, 3 slides, good condition; £3/10.—Byrneson, 104, Victoria Rd., Kilburn. 1504

ENSIGNETTE, Cooke anastigmat lens, perfect condition; cost 90/-, accept 65/-.—Rev. Lythgoe, St. Paul's Vicarage, Tipton, Staffs. 1499

SEW Quarter-plate Reflex, Aldis lens, perfect condition; cost £5/5, £2/17/6, or useful exchange.—Woolley, Ludgate Hill, Whitstable. 1497

TELEPHOTO Lens, Adon, by Dallmeyer; cost £3/10, sell £2/7/6, or exchange anything.—Woolley, Ludgate Hill, Whitstable. 1498

STALEY'S Focal Plane Quarter-plate, 3 D.D. slides, Mackenzie-Wishart, with 12 envelopes, Euryplan, f/4.5, Class A, 6 in. focus, as new; the lot £8/15.—Pell, High St., Glossop. 1492

EXCHANGE 7 in. 7 x 5 1/4 Staley's Euryplan anastigmat and cash for similar lens, about 8 in. focus, or sell cheap.—Shepherd, 5, East St., Long Eaton. 1493

HALF-PLATE Double Extension, 1912 model outfit, case, slide, bargain, 35/-.—Cook, Zetland Rd., Loftus, in Cleveland. 1494

SANDERSON Half-plate Regular, hand or stand, Beck lens, f/7.7, Celvex shutter, 3 D.D. slides, solid leather bag, iso. screen, stand, etc. 5 gn., cost about £12; also 5 x 4 Poco, cost 50/-, sell £1.—18, Lauriston Rd., Preston, Brighton. 1495

KODAK, 3a, Special, 5 1/2 x 3 1/2, with Goerz double anastigmat lens, f/6.8; cost £12/14/6, sell £8/8; perfect condition; approval.—Skerritt, 28 Wake Green Rd., Moseley, Birmingham. 1496

HALF-PLATE Camera, complete, good R.R. lens, see to 3 secs., double slide; 25/- or exchange for quarter-plate or postcard folding.—Craddock, stationer, Godalming. 1490

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CAMERAS AND LENSES.

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SANDERSON Half-plate Regular, hand-stand, new condition; cost £11, accept £5; part exchange.—Gibson, Needwood St., Burton, Staffs. 1505

QUARTER-PLATE No. 7 Klito Magazine, f/8, Bausch symmetrical lens, rack focussing, spirit level; 35/-.—Delton, Gt. Doddington, Wellingborough. 1506

NO. 2 P.F.B. Camera, in leather case, Isochromatic screen for same; price 22/6.—Lething, 50, Linwood Rd., Handsworth. 1511

HALF-PLATE Bausch Applanat Lens, on T.P. shutter; 25/-.—E.H.B., 151, Monaga Rd., Forest Gate, London. 1513

REFLEX Quarter-plate Holborn, Goerz lens, f/6.8, cost £8/8, sell £3/10; half-plate Kodak, cost £9, sell £3; both perfect condition, as new.—Westcombe House, Cheltenham. 1526

FOLDING Pocket Cameo, quarter-plate, double extension, Goerz Dagor lens, Sector shutter, 6 slides, in case, as new; £6/5.—27, Winchester Rd., Highams Park, London, N.E. 1524

QUARTER-PLATE Junior Sanderson, Bausch lens, Automat shutter, 6 double slides, leather case, telescopic tripod, new; 90/-.—Hall, Bertram St., Birtley, Durham. 1523

KLITO Quarter-plate Magazine, rack focussing, symmetrical, Ensign shutter, new; 35/-, cost £2/2.—29, Providence Place, Shepherd's Bush. 1520

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QUARTER-PLATE Sanderson Regular, Cooke lens, Series III, f/6.5, good condition; £5/10; approval on deposit.—11, Lower Seadley Rd., Pendleton, Salford, Manchester. 1531

5 x 4 **Folding** Camera, R.R., Victor shutter, 3 double slides; 24/-, cost 70/-.—36, St. Filian's Rd., Oxford. 1538

HALF-PLATE Instantograph, Lancaster lens, 3 double slides, tripod, canvas case, dish, frame, good condition; 38/-; approval, deposit.—Williams, 60, Alder Rd., Burnbrook, Birmingham. 1541

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TRILLA Quarter-plate Tropical Reflex, Beck lens, f/8, anastigmat, 6 single slides, leather case; 5 gn.—Box No. L7,606, Photography and Focus Offices, 20, Tudor St., E.C. 1532

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SANDERSON Camera, quarter-plate or 5x4, wanted.—Box No. 7.604, *Photography and Focus Offices*, 20, Tudor St., E.C. (1551)

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QUARTER-PLATE Aero Folding Hand Camera, fitted solid U front, rack rising and cross movement, double extension, applanat lens, brilliant finder, hooded screen, 3 slides, quite new; £37/6; 12 monthly payments 6/2.

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NO. 1 Blacknote Camera, for plates 4¼x6cm., Zeiss f/6.3 Tessar lens, 12 slides and case; for sale at £4/15, list £11/5.

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NO. 1 Ensignette Vest Pocket Camera, for roll films; for sale at 17/6, list 30/-.

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TENANTS become owners by means of their rent. See "Home," an illustrated monthly.—Specimen copy post free on application to the Editor, 3, Brushfield St., London, E.C. Mention this journal. [1196]

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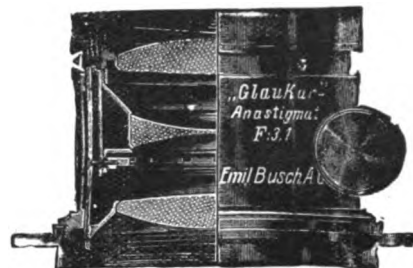
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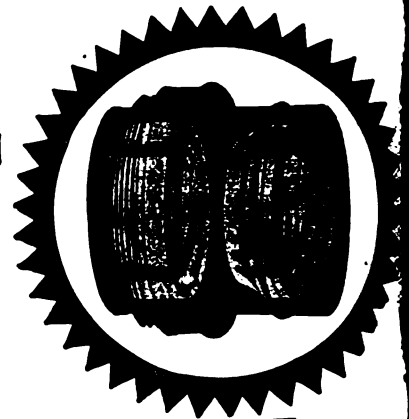


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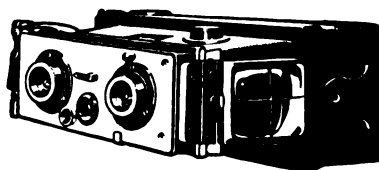
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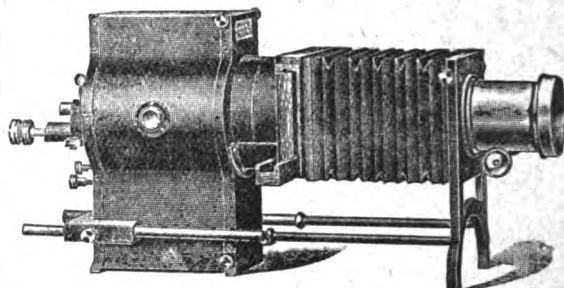
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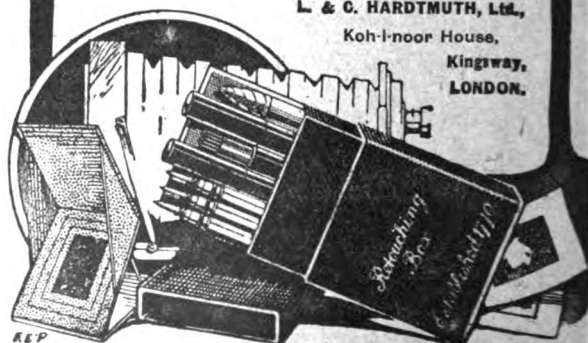
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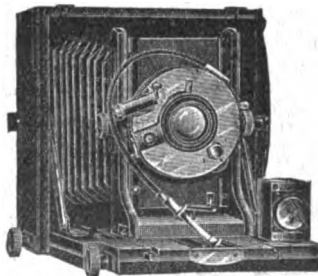
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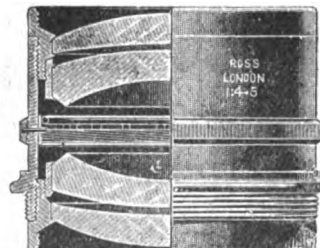
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PHOTOGRAPHY AND FOCUS

Edited by
R. Child Bayley. *Published Weekly*
for Every Camera User.

TUESDAY, SEPTEMBER 24TH, 1912.

VOL. XXXIV. No. 1246.

The Topic of the Week

PICTORIAL PHOTOGRAPHY TO-DAY: *the relative importance of ordinary or "record" photography and of "pictorial" work—the two exhibitions—"pure" and "controlled" photography.*

THE two exhibitions which, at the moment of writing, are open in London, almost next door to one another, enable the visitor to form a very fair idea of the present position of that particular branch of amateur photography known as the "pictorial."

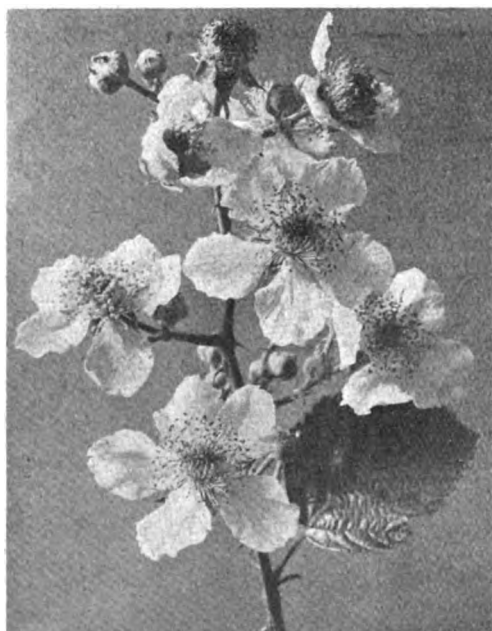
It is a branch of work which has always received its full share, or more, of publicity, and to a select few it almost seems to stand for photography as a whole: in spite of the fact that the great body of amateur workers the world over go on their way regardless of it.

While it is very necessary in *Photography and Focus* to recognise the fact that the great photographic world to which the paper appeals is interested in the camera as a recorder, rather than in photographic processes combined with hand work as a substitute for drawing and painting; still as one of the applications of photography, pictorial work has to have its share of our attention.

The most encouraging feature of both exhibitions is that, amongst a great many pictures which may be beautiful but certainly are not photographs, there are many which are unquestionably

the outcome of pure photography; and that these hold their own, even when regarded simply as pictures, against those in which painting and dodging of various kinds has been freely employed. We speak of this as encouraging, not because of any desire to condemn the opposite; but because so long as we consider "pictorial photography" as such, at all, it must be essentially "photography": and, from the photographic point of view, everything which tends to substitute any form of drawing or painting, such as all the "control" processes resolve themselves into, for photographic methods, must make the result more of a painting and less of a photograph.

We are not amongst those who view pictorial photography pessimistically, and who talk about it being played out. The various "control" processes elbow one another out of place; but the purely photographic methods as bromide, platinum, and carbon taken together more than hold their own. There are a good many pictures at both of the exhibitions which are pure photographs; photographs by processes which have been in vogue for a quarter of a century, which have seen gum-bichromate rise and fall, and which, we have



BRAMBLE BLOSSOM.

BY R. C. ROBINSON.
Awarded a Certificate in the Beginners' Competition just closed.

no doubt, will see oil, bromoil, and transferred bromoil go through a similar cycle. The characteristics of photography, its faultless drawing and its wonderful truth and delicacy of tone-rendering, are never likely to reach a stage when they are not appreciated; and the exhibitions of 1912 at least testify that those who use such processes for their pictorial work are not dropping behind in the race.

The "control" methods seem to be resolving themselves into bromoil, direct or transferred: and there are some fine examples to be seen of the capacity of the process in skilful hands. The worst of such processes is that they are apt to take the "control" themselves; and there are exhibits where it is very evident that this has happened; where the tones lighten or darken for no other reason than that they are near other parts that have to be lightened or darkened; and where the delicate gradations of a photograph have been sacrificed to the coarse granularity of the brush-applied pigment. As has been pointed out before, such processes as these require a painter's skill if they are to be utilised to the full, and the possessor of this soon tires of the limitations of photography.

We believe the future of pictorial photography to lie in the fullest development of what are called processes of pure photography; and in this light, both the exhibition of the R.P.S. and that of the London Salon are full of encouragement. R.C.B.



A FORTNIGHT to-day will be published the Special Autumn issue of *Photography and Focus*, which will be largely increased in size, with extra art pages in colours, but will be sold at one penny, as usual. The great popularity of the small camera, which is the most remarkable characteristic of amateur photography to-day, finds its natural complement in enlarging processes, and we therefore propose to make this special issue a "Single Subject Number," that subject being ENLARGING. Every phase of enlarging will be dealt with, and no pains or expense will be spared to make the issue a complete and authoritative summary of enlarging work to date, with particular reference to the demands of the beginner on the one hand, and of the advanced worker on the other. There must be many thousands of our readers who are not yet enlargers; we hope to be able to put the claims of the process before them so strongly that they will find them irresistible, so that, instead of abandoning their photography during the winter months, they will find fresh fields of work to interest them, and a new pastime giving them results which will make them keener photographers than ever. October 8th is the date of the special issue, and one penny its price.

The Competition Rules will be found on page 261 this week.

The Royal Photographic Society.

The air is full of rumours at the present moment in connection with the Royal Photographic Society, and there is talk of a serious effort being made, supported by many who have held aloof of recent years for obvious reasons, to bring back to the society some of its old prestige and its former usefulness. Whether anything will come of it remains to be seen; there are those who think that the society has not yet reached the nadir, and that any attempt at the moment would be premature. The exhibition this year, both as regards its management and its character, has brought forth some very plain speaking, not merely by the rank and file of members, but also by those in high official position, the general feeling being that a radical change in methods and men is necessary if the R.P.S. is to be set once more upon its feet. There seems to be something wrong with the constitution of the society which necessitates what is termed a "revolution" within it every few years, to force it out of the lethargy into which it constantly tends to subside.

A Thousand Pounds in Prizes.

We take this opportunity of reminding our readers that October 15th, the closing date of the great competition organised by Messrs. Gevaert, is only three weeks from now. While the total cash prizes offered amount to no less than £1,000, the competition has one great advantage over the "Daily Mail" offer in that the sum will not be given in a lump to one fortunate individual, but is divided into 322 prizes, ranging from £40 to 24s. each, while there are in addition forty gold medals. From the photographic point of view also there is the knowledge that these prizes are to be given for photographic excellence, so that the photographer has something definite at which to aim. A feature of the competition is that leading amateur and professional societies are to be asked to nominate representatives to serve on the judging committee, on which, moreover, there will be no representative of Messrs. Gevaert themselves. All the arrangements are so impartial and above board that the competition is sure to receive a very widespread support, which, indeed, is no more than it deserves. The only limitation imposed upon competitors is that the prints shall be on one or other of the Gevaert papers, six prints constituting an entry.

An Effective Advertisement.

The London Salon of Photography is to be congratulated upon having secured a very effective advertisement in the shape of the official censorship of one of its photographs. A very inoffensive, and to tell the truth a very unattractive, photograph from its walls having been selected for reproduction on its posters, the advertising contractors to one of the tube railways objected to it, and the offending picture was at once replaced by a notice that it had been censored, but could be seen at the Exhibition. We fear those who read the announcement and hurried off to Pall Mall in the belief that they would find something there to pander to a depraved taste were disappointed; we only hope that they have at least aided the finances of the Exhibition by a plentiful stream of shillings. The latest accounts to hand are that the receipts show a very decided increase over those of last year.

Competitors for the Daily Mail
£1000 prize must send in their
prints within 21 days of the
completion of their holiday.

Velox

prints from your best twelve
negatives will help you to
catch the Judges' eyes.

Velox is the original gaslight paper—the
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ASK THE MAN WHO USES IT, or

*Send for Sample Packet, Assorted Surfaces, 4½ by 3½ **3d.** post free.*

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PAGET SELF-TONING "HYDRA" IVORETTES

"HYDRA" IVORETTES are in the form of White Celluloid films, resembling sheets of thin Ivory, and may be used for either Printing-out or Development. After being Printed-out and **FIXED ONLY** they may be painted in oils on the reverse side, when the colours will show through with beautiful effect. **NO EXPERT PAINTING ABILITY IS NECESSARY.**

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4½ by 3½ (8 pieces), 1/-; and 6 by 4½ (4 pieces), 1/-

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WATFORD, ENGLAND.

A Critical Causerie

Concerning some Photographs by Beginners. By "The Bandit."

"Critics?—appalled I venture on the name,
Those cut-throat bandits in the path of fame."—BURNS.

The prints published below are selected from our latest competitions. We are unable to forward prints to "The Bandit" for criticism. The conditions under which prints alone are criticised will be found each week under the heading "Queries and Replies."

A CERTAIN amount of comedy comes to illuminate my task of searching through the entries for the beginners' competitions for illustrations to publish with my weekly causerie. Some of the prints are extremely funny, and it is a constant grief to me that the funniest are seldom suitable for reproduction. It would not be fair, anyhow, to reproduce them and to make merry at their expense.

Their humour is unintentional, of course. The humour of the on-purpose funny picture does not often raise more than the most fleeting chuckle.

But my smile is sometimes rather wry over certain of the prints which, at first sight, appeal to one's risible faculties. For their humour lies in their sheer stupidity—and one is always sorry to grin at that particular jest.

And there is another class of effort, very common in the beginners' bundles, which is not exactly funny, but has a kind of weird freakishness, an inexplicability, which occasionally somewhat appeals to me, in spite of the fact that it is, as a rule, accompanied by atrocious technique and an utter lack of the remotest hint at art. In this class perhaps may be included that great mass of work which is describable as objectless.

I mean that sort of work of which, when we see an example, we are instinctively prompted to exclaim, "What on earth was the use of taking this?"

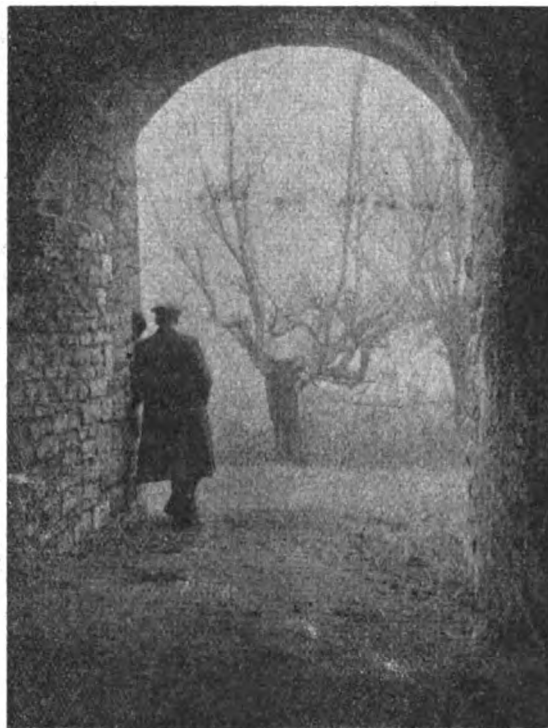
With all due deference to its evidently well-intentioned author, it strikes me that "A Country Station" falls within this category. *Cui bono?* Who was benefited by the taking of this photograph? To whose advantage was it? What was the *raison d'être* of taking it?

One sweeps aside the mere trifle that the photograph, *quâ* photograph, is bad. That is not surprising. My desk is covered with bad photographs at this moment. But this photograph is meaningless.

Let us examine its ingredients. There is a bank of grass occupying one-third of the print and coming so high that we may surmise that the camera was fairly low in relation to it. Then there is the station mentioned in the title, with a foreground of fence and three boys visibly preoccupied with the photographer and his doings.

Why was this taken? It is impossible even dimly to guess. There is no reason why any roving amateur should ever spend a plate on an ugly and banal station like this, when subjects galore must lie close to it, seeing that it is in the country. And the photograph was deliberate. The fact that those boys are there seems to show that the photographer took time; he did not merely fire off his shutter *en passant*.

But why? Why? Why? It is one of the mysteries of my position that I am faced by such tre-



The Shelter.

quent examples of sheer reasonlessness like this. There *was* a reason: I have to remind myself of this hardly credible but nevertheless obvious fact. There *was* a reason.

The subject of "A Country Station" did genuinely, in some fashion, appeal to its author. If only the author would write, on the back of his picture, an account of the motive which prompted him to take it! But perhaps, if he were honest and self-analytical, that account would be far too lengthy to go on to the back of anything smaller than a 12 by 10.

Meaninglessness in photography is not confined to the technically feeble. A print like "The Shelter" is technically rather good; but I trust I am not unfair if I include it in my examples of the work concerning which one exclaims, "*Cui bono?*"



A Country Station.

Of course, I can make up a little story for myself to explain and apologise for "The Shelter." The photographer was out with a friend when rain began, and the two of them retreated under a railway arch. Pottering about and fidgeting for something to do, the photographer perpetrated this picture, while his friend, consciously or unconsciously, posed as its chief item.

I recognise the materials for a perfectly sound, if rather hackneyed, composition—the arch, the glimpse beyond it, the carefully placed figure which gives emphasis and helps perspective. But how useless and dull and utterly uninteresting it all is!

Is there any element of beauty in "The Shelter"? It is so flabby and feeble as to be negligible. The figure is commonplace and, so to speak, disillusionising. The taking of this picture was a pastime, and may have served the purpose of warding off boredom for a few minutes. But to bother to print it and enter it for a competition—that is what is so strange. *Cui bono?*

There are experiments, pastime-exposures, which have some sort of interest to the photographer, by reason of their novelty or the peculiar circumstances under which they were taken. "Moonlight" is one such, and if the phrase "*Cui bono?*" again rises to one's lips, it is perhaps less justified than when we looked at either "A Country Station" or "The Shelter."

"Moonlight" is technically an outrage; neither the moon, if it is the moon, and not a mere flare image of the light beneath, which is far more probable, nor the terrestrial lights bear the smallest resemblance to reality, halation and blur having metamorphosed them into mere pools of bare paper. But it had some sort of interest, at the time, one divines, to the photographer. He was curious to see what would come out if he exposed a plate on this theme.

A perfectly justifiable curiosity! Experiments and technical adventures of this type are eternally of interest to every live amateur. But when the result is palpably a failure he should surely keep it to himself or to his immediate circle. No need to proffer it to the unsympathetic eyes of a larger world.

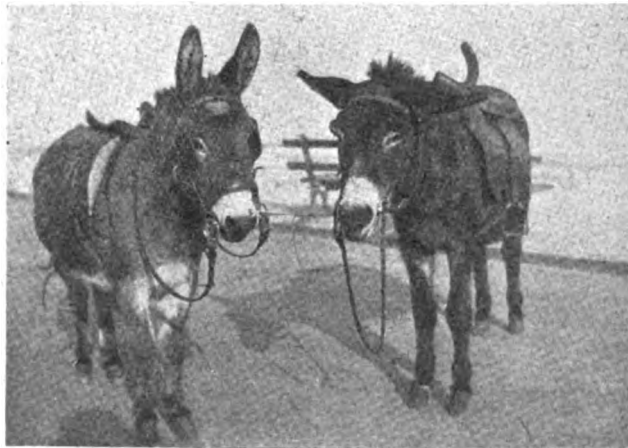
The circumstance that it is so proffered will make that world suspect that the producer does not think his product so very bad after all; is blind to its



Moonlight.

defects, does not realise that, in connection with his picture, the query "*Cui bono?*" could be uttered. And the world, never very eager for the effort of enthusiasm, is apt to be unkind.

With the meaningless picture may be classed the not-worth-while picture—the picture so dreadfully common.



Waiting for Patrons.

nowadays, thanks to the hand camera and the seductiveness of magazines and the daylight loading system. There are so many not-worth-while pictures lying before me at the present moment that their mere abundance makes it hard to make a selection. I there-

fore choose the most ordinary and typical I can find. It is reproduced below, and is called "Waiting for Patrons."

A holiday snap—one of those vague, careless, fatuous bits of pastime-photography which do not matter in the least. They are no crime, they are no virtue. They are just nothing to worry about.

Nevertheless I do worry about them; for their frequency bodes ill for amateur photography. Photography which is only a fire-her, fire-ther snapping of the shutter on any casual fancy which catches the glance is not going to last. It will die, as any other method of time-killing will die; for no human soul can kill time and not get bored in the process.

Real photography is not time-killing, although it is a hobby. Probably not one good photograph in a thousand good photographs was taken *only* because the photographer had to kill time. The earnest worker is not killing time, when he is at his hobby; on the contrary, he is making time live.

It would clearly be absurd to preach a long sermon, on these lines, with "Waiting for Patrons" as my text. "Waiting for Patrons," as I have said, is no crime; on the contrary, it may be described as a fairish piece of snapshotting.

But will any sensibly-minded reader at heart disagree with me when I say that it is useless, trivial, a waste of good emulsion? Will any reader condemn me as unfair if, picking up a print like this, I shrug my shoulders and reiterate "*Cui bono?*" and wonder whether the great mass of photography is not, after all, a little tainted by the note of childishness?

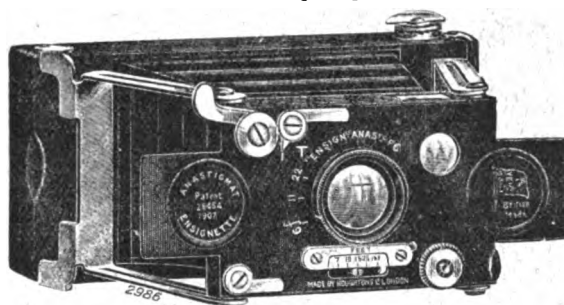
A LENS INSTRUCTION BOOK. Messrs. C. P. Goerz Optical Works, Ltd., of 1-6, Holborn Circus, London, E.C., announce that in future, a booklet will be issued with every Goerz lens leaving their office, giving in popular language just that photographic information which it is essential for a lens-user to know. The book can be obtained, price sixpence, by those who are not purchasers of the lenses. The hints on

the care and use of a lens and on focussing are particularly valuable; while the tables of depth of field, which are worked out for all the ordinary stops from $f/4.5$ to $f/32$ for lenses of 3, $3\frac{1}{2}$, 5, $5\frac{1}{2}$, 6, $6\frac{1}{2}$, 7, 8, and 9 in. focus, are worth careful study.

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Questions & Replies

Advice or help given on any technical point. For rules see below.

JOSSEY (Edinburgh).—We have asked our publishers to look into the matter.

RELIER (Tadmorden).—We should think the Glyphoscope would best answer your purpose.

REV. H. O. FETTER (Sydenham).—The purchase of a slide for publication cannot be regarded as an award.

D. G. SUTTON (Dunstable).—We have no such name in any of our lists, nor do we ever remember to have heard of it.

OLD READER (Hong Kong).—Many thanks for your good wishes. We have asked the firm in question to write to you direct. You will be quite safe in their hands.

F. J. CRIBB (Retford).—Letter and print to hand. Possibly it is as you say, but we cannot reply to enquiries as to what our illustrations represent. "You pay your money and you take your choice."

SHRATH (Northampton).—The cameras are no longer made, and we doubt if you could get dark slides all ready to fit. The Thornton-Pickard Co. would supply you with slides, but you would have to send the back of the camera to be fitted.

ENLARGERS (South Norwood).—You can enlarge the films by enclosing them between two clean glasses, masking round them with black paper, and using a correspondingly small piece of bromide paper at the other end of the enlarger.

F.E.A. (Streatham).—A title page and index for the volume which finished with the last issue in June can be obtained free of charge on application to our publishers. If it is to be sent by post, 1d. postage must be forwarded, as it is sent rolled, not folded.

HYPO (Norwich).—If the hypo has an unpleasant smell it should not be used; good hypo is quite odourless. The smell would suggest decomposition, and would indicate that the permanence of plates or prints fixed with such a compound could not be relied upon.

PHOO (Doncaster).—Evidently your lens is one which is not provided with a sufficient hood. If you make one which extends as far in front of the lens as is possible without actually cutting off any of the light from the plate itself, you will have no further trouble on this score.

SHUTTER (Sutton Coldfield).—If, as you say, you can distinctly see light coming past the blades of the shutter when it is supposed to be closed, it is a matter for the makers. The diaphragm shutter is not a piece of apparatus with which the amateur should meddle, unless he has some mechanical skill.

TONER (West Hartlepool).—It is generally supposed that combined toning and fixing does not give as permanent result as can be obtained by toning and fixing separately, but if the combined bath is properly made up and is not allowed to go on toning after its gold is all exhausted (as it will do), prints toned with it should be reasonably permanent.

G. COOK (Glasgow).—There is only one way to find out the *f*-numbers of the different stops and that is by measurement. It will be near enough in this case if you measure from the ground-glass to the stop, when the lens is focused for infinity, and divide this by the diameter of the stop. The dividend is the *f*-number.

TWOFOOLD (Portsmouth).—The second image, which is not so sharp as the main one, is evidently the result of a pinhole exposure, and we have no doubt that a careful examination of the camera front will reveal its cause. Possibly one of the screws intended to hold the lens flange on to the front is missing. The hole is evidently above the lens.

NAVAL (Leytonstone).—A half-plate hand camera is a possibility, although comparatively few use it. So far from being easier to use than a quarter-plate instrument, it is necessarily more difficult, quite apart from its size and weight, from the much greater accuracy which is called for in focussing. We should not advise you to get one, unless you are well aware of the greater demands it will make upon your skill.

PUZZLED (South Tottenham).—The H. and D. numbers on the plate boxes of different makers are not strictly comparable, as they may not all have been obtained in exactly the same way. There is no need to bother yourself with such ultra-refinements as the difference in rapidity between 250 H. and D. and 300 H. and D. No one in actual practical work would perceive any difference between them, and anything that could be done with one could be done equally well with the other.

EDUALO (Limerick).—Nothing of the kind, so far as we are aware, has ever been published.

KIMPS (Batham).—Many thanks for the paragraph, which we shall be glad to use.

W. H. WARD (Manchester).—We regret to say that we have not kept the reference, nor have we any recollection of the particular paper referred to.

W. E. LASKETT (Luton).—The Excelsior camera is supplied by Messrs. W. Butcher and Sons, Ltd., Camera House, Farringdon Avenue, London, E.C.

B. T. NURMS (Newton Abbot).—It would be best to have it near the condenser, to avoid risk of breakage by heat, and of the full size of the condenser. Otherwise the position is not important.

EXTRA-RAPID (Innerleithen).—Very often a scratch does not affect the working of a lens at all, but whether the injury to yours appreciably affects its working is a point which is only to be found by trial.

HORSTUFF (Povey Bay).—It is quite clear that the water decomposes the hypo, probably it is acid from some cause or other. Certainly hypo solution which turns muddy must not be used for photographic purposes.

TIMOTHY (Old Kent Road).—It ought not to discolour and ought not to stain the negative. If it does, the sulphite may be increased, if need be, to double the quantity. Of course, you are not using the same developer for more than one plate?

S. B. ROBERTSON (Barnet).—Any of the developers you name can be used in a tank; the solution may be the same strength as is recommended for use in a dish, or, if preferred, it may be diluted with an equal bulk of water. The correct time of development must be found by trial.

PUZZLED (West Kensington).—Some emanation, possibly from a metal surface, has affected the emulsion. It need not be in contact to do this. We should see if there is anything in the camera of this size, shape, and position, which is at any time near to the plate, as, if so, you may reckon that that is what is at fault.

SEARS (Warrington).—Your query is quite beyond us. We cannot account for the fact that you do not get as clear results on paper as on postcards, unless it is you are using different brands and the treatment that is best for one is not best for the other. The emulsion is exactly the same, the only difference is in the substance of the support.

F.C.D. (Folkestone).—It is probably due to insufficient fixing or washing after fixing, and, if so, is not curable. You might leave the negatives in clean hypo solution of the usual strength for a quarter of an hour or so, then thoroughly wash them, and then intensify again. This will do no harm, at any rate, and there is a just a chance that it may put things right.

W.C. (Glasgow).—The process you name is one of which we have never heard commercially. Whence have you got your information about it? It is usual to make window transparencies on plates coated with lantern plate emulsion, but platinum prints of sufficient depth, mounted between glass, look very well. Any transparency can be tinted in transparent colours.

TWIN (King's Heath).—The weight, the costliness, and the bulk of a twin lens camera are sufficient to explain the way in which it has been supplanted by the reflex. Certainly you would do well to get the reflex you name rather than a twin lens. The action should be sufficiently rapid for the "loss of the object at the critical moment of taking it" to be quite unimportant.

J.W. (Catford).—The question is a very vague one, as everything turns on the work you want to do. We should regard 20x8 feet as the practical minimum, but if you could get 25x12 or thereabouts, so much the better. The "best camera for general work" is even more vague. Please be as explicit as you can, or we cannot possibly help you. Remember we know nothing of your requirements or aims but what you tell us in your letter.

PENRIC (Liverpool).—There is no textbook that deals with the process outlined in your letter; the details would have to be worked out by anyone taking it up. Messrs. Wratten or Messrs. Sanger Shepherd might be able to help you with advice as to tissues and screens, but we should think that the registration difficulty, as well as the difficulty of adjusting the colours, would be so great as to make it impractical, although, of course, theoretically possible.

H.E.H. (Erith).—Goetz Tenax; Adams' Vesta; Butcher's Klimax.

JUGS (St. Ives).—You cannot do so. The paper is not sensitive enough.

HIPPED (Portsmouth).—Your letter has duly been read and sent on.

T.B.E. (Birkenhead).—The makers are Messrs. Goetz, of 1-6, Holborn Circus, London, E.C.

WILL (Worcester).—Nothing of the kind has been published, nor do we think it likely that anyone will be at the trouble to compile it. Interest is so very limited.

J. E. H. BROOKES (Birmingham).—There are no published particulars on the subject, the papers on the market being prepared by methods which are known only to the makers.

E. V. GREEN (Wandsworth Common).—It would certainly be a good plan to whitewash the walls, taking care to use sufficient size to prevent the whitewash from being loosened by any vibration overhead.

BRAY (Bray).—You are entitled to sell a photograph for reproduction purposes just as often as you can find a customer, provided you do not state to any of them that you are giving them the exclusive rights.

OOZAR (Durham).—There is no remedy for it now, but to make a fresh negative. It is, of course, possible to make an enlargement, to paint in all the missing parts, and then to make a fresh negative, but, if possible, such a plan is hardly practical.

PRINT (Heaton).—Prints on p.p.p. and self-toning papers can be reduced in the same manner and by the same solutions as negatives, but the process is not one to be recommended. In the usual way it is better to tear up a poor print and make a fresh one.

5x4 (Hobden Bridge).—Your letter details your troubles, but contains no request or question of any kind. If you want our advice it would be to send the camera to its makers that it may be put into working order; it is not a matter which we should advise you to attempt yourself.

IMP (Colchester).—We cannot give a list as there is no complete one in existence, but if you examine the paper from, say, September 1st to October 15th, you will see all the different classes announced, as the particulars are sent to us. The complete course generally extends from September to April.

DUBLIN 37 (Dublin).—Dust at the moment of exposure does not cause "circular" transparent spots, unless the dust itself is circular. It causes spots by screening the parts underneath from the light. Circular clear spots are almost always caused by air bells on the plate during development, or, more rarely, by incipient decomposition of the gelatine, such as is sometimes met with in intensification by mercury.

EXHIBITOR (Ravenscourt Park).—It is quite a usual stipulation, and we really do not see that you have any grievance. So many workers do not seem to realise that exhibiting is a matter that is optional on their part; if they object to the rules, they can abstain, and if there were anything like a general objection, the rules would soon be altered. Primarily they must be drawn up with due regard to exhibitors' interests, or the exhibition would fail.

BARTOCH (Dumbarton).—A wipe with a piece of cotton wool moistened with turpentine will remove the whole of the retouching and the retouching medium, and leave the negative just as it was before any work was done on it. Medium can then be applied, and the retouching started *de novo*. In fact, this plan has been strongly recommended for those learning to retouch, making a print each time before starting again, as it enables each lot of work to be compared with the preceding, and so progress can be noted.

A number of replies are unavoidably held over.

Regulations.

- (1) Envelopes must be marked "Query," and the "Enquiry Coupon" found elsewhere must be enclosed.
 - (2) The full name and address, in addition to a *nom de plume*, must be given.
 - (3) Except in the case of readers abroad, only one question on one subject is allowed in each letter. If more are asked only one will be selected for reply.
 - (4) Prints may be sent for criticism, but a separate coupon must be sent with each print and they must be accompanied by a stamped addressed envelope (not loose stamps) for their return or they will not be criticised.
- Queries are dealt with in strict rotation in the order received. Only "Urgent Apparatus" queries will be dealt with by post, and then only when they concern apparatus actually in the possession of the enquirer on approval, for which purpose a stamped addressed envelope must be enclosed.



Knightwick to Lower Brockington.

A MOST attractive half-day ramble is to be obtained on the borders of Worcestershire, by taking the train to Knightwick station, on the G.W.R., between Worcester and Leominster. On leaving Knightwick station, Knightsford village, about a mile away, should be made for. Here there is a really picturesque iron bridge over



The Lychgate, Whitbourne.

the river Teme, while about two hundred yards up stream is a fine old mill. Crossing the bridge, we take the first turning on the right, and go straight along the main road to Bromyard, up a slope, and half way down again, until turning to the right through some lodge gates, and then



The Home House Porch

keeping straight on, the pretty village of Whitbourne, with a fine lychgate, is reached. A handsome peacock usually suns himself in the churchyard here: while Sapey Brook, which runs parallel with the village street, will be found to furnish material for several pictures. In fact, a half-day might very well be spent, following up this brook through Paradise to Clifton-on-Teme.

Having had a look round Whitbourne, we can walk on down the road turning to the right from the village, over Sapey Brook, and over a hill until we once more rejoin the Bromyard Road, at the Wheatsheaf Inn.

At this point we may digress by turning to the left until the old toll gates are reached. One is a cobbler's, and the workshop, which has a top and side light, provides a fine setting for its occupant. But our road really lies to the right,

not the left, so by turning to the right when we get on the main road, we go up a hill to Bringstye Common, where there is plenty of gorse and heather, and a fine view of the Malvern Hills. On the right is Whitbourne Court, a Georgian house, in front of which is a lake.

Our route leads to the right at the Iron Mission Room half-way up the hill (distance from Knightwick station about three miles, from Luckily station about one mile), and the cart track is followed until the Home House, with its fine porch, is reached. Continuing along the cart track, through many cherry orchards, on over the brook, to a ploughed field, along the hedge which confronts us at the end of the field, we reach Lower Brockington, a most delightful spot, both for the photographer and for every lover of nature. Here is a fine old black and white house, surrounded by a moat, with a gate house, in the midst of woods and fruit orchards, and with a ruined chapel in front. If the old caretaker is at home, we can go over the



Lower Brockington.

house, and see the armour and hunting trophies which it contains.

The return journey may be made either by retracing our steps, or by following the cart track up a very steep hill, through a wood, on to Bromyard Common, and thence to Bromyard station.—HERBERT FELTON.

Boston Spa and Thorp Arch.

BOSTON SPA, some eighteen miles by rail from Leeds, and within easy reach of Bradford and other Yorkshire towns, is situated on a particularly pleasant part of the river Wharfe. The N.E.R. issues excursion tickets at 1s. 6d. (with the choice of two trains from Leeds) every Monday, Wednesday, and Saturday during the summer months to Thorp Arch, which is the station for Boston Spa.

Leaving the train the line is crossed, and in front of us, at the top of a hill, is Thorp Arch Church. Continuing the village green, with rose and creeper



The Mill, Thorp Arch.



The Gevaert COMPETITION

CLOSES ON



OCTOBER 15th

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Papers to use is

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It is made in sufficient varieties to ensure a surface for the "best possible" print from any and all your negatives.

Gevaert Gaslight is a paper that is remarkable for latitude in exposure. It will not fog, stain, or give yellow edges. With ordinary care failures are impossible

Write for detailed list of Gevaert Papers, competition booklet, and entry form.

322 Cash Prizes.



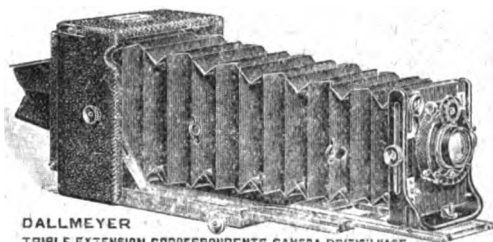
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Hand and Stand Type with
New Metal Front.

are made of the best-seasoned mahogany, with real leather bellows. There are both double and triple extension models, which are particularly rigid at all extensions.

The specially solid front has rising, falling, and swing movements, which may be clamped at any point. The back also swings, and the baseboard may be dropped for wide-angle work.

The long hood for focussing is detachable to permit the ground glass to be easily cleaned, and the block-form slides are fitted with Dallmeyer Autocatches, which absolutely prevent double exposure.

Triple-extension Camera, complete with Series IV. Carfac in Everset Shutter, Brilliant View Finder, etc., and Three Double Dark Slides :

Quarter-plate	5 x 4	Postcard	Half-plate (Koilos Shutter)
£12 17 6	£14 0 0	£14 10 0	£17 2 6
Extension 15in.	17in.	17in.	23in.

DALLMEYER AUTOCATCHES, 1/- per Set of Six.

Illustrated Catalogue free from

J. H. DALLMEYER, Ltd., 8, Church End Works, Willesden, N.W. ;
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GAMAGES

SECOND-HAND CAMERA BARGAINS.

One 4-plate **Portrait Camera** by Robinson and Sons, Dublin, made in mahogany and fitted with Excelsior portrait lens and one double dark slide, in good condition ; usual price £6 6s. when new ; accept **25/0**.
One 4-plate **Lancaster's International Field Camera Set**, double extension, Unicum shutter, Beck symmetrical lens, and two double dark slides and case ; usual price 70/- ; accept **32/6**.
One **Tudor Folding Camera**, R.R. lens, Gem automatic shutter, and one double dark slide ; usual price 25/- ; accept **12/6**.
One **Royal Mail Postcard Stereo. Camera**, for plates 5½ x 3½, including six single metal slides ; usual price 30/6 ; accept **25/-**.
One 4-plate **Stand Camera Set**, fitted with good R.R. lens, f/8, double extension, turntable, and two double dark slides ; usual price 70/- ; accept **37/6**.
One Whole-plate **Field Camera Set**, double extension, turntable, Optimus portable symmetrical lens, roller blind shutter, and one double dark slide, and three-fold tripod ; usual price £7 ; accept **£3 5s.**
One Whole-plate **Field Camera**, double extension, portable symmetrical lens by Perken, Son, and Co., and one double dark slide, three-fold tripod ; usual price £6 10s. ; accept **50/6**.
One No. 1 **Panoram Kodak**, almost new ; list price £3 10s. ; accept **40/-**.
One No. 4 **Cartridge Kodak**, 5 x 4, in good condition, latest pattern ; usual price £5 10s. ; accept **£3/-**.
One ditto, ditto, including leather case ; usual price £5 18s. 6d. ; accept **50/6**.
One No. 2 **Bull's-eye Kodak**, in fair condition ; usual price 33/- ; accept **15/-**.
One No. 2 **Plico Koda**, in good condition ; usual price 21/- ; accept **12/6**.
One No. 3 **Folding Pocket Kodak** (old Model) ; usual price 72/6 ; accept **30/-**.

One No. 3b **Postcard Carbine Camera**, Beck symmetrical lens ; usual price £4 ; accept **40/6**.
One No. 1a **Carbine Camera** ; usual price 25/- ; accept **10/6**.
One 5 x 4 **Lizart's Challenge Hand or Stand Camera**, extra long extension model, fitted with Unicum shutter and Lizart's Kram convertible lens, almost new, complete with six double dark slides and leather case ; usual price £11 10s. ; accept **£4 10s.**
One 5 x 4 **Regular Sanderson Hand Camera**, fitted with Koilos shutter, Beck Isostigmat lens, Series II., f/5.8, three double dark slides, Mackenzie-Wishart daylight loading holder and envelopes, and solid leather case, almost new ; usual price £13 ; accept **£7 7s.**
One No. 5 **Postcard size Holborn Ilex Camera**, focussing model, fitted with Beck symmetrical lens, second-hand ; list price £4 10s. ; accept **40/-**.
One No. 3 4-plate **Holborn Ilex**, fitted with Ilex R.R. lens, f/8, second-hand ; list price 63/- ; accept **20/6**.
One No. 3b 4-plate **Holborn Ilex Camera**, fitted with Ilex R.R. lens and focussing adjustments, including case, second-hand ; list price £3 14s. 6d. ; accept **32/6**.
One No. 00 **Midg Hand Camera**, with Beck R.R. lens and magnifiers, second-hand ; list price 25/- ; accept **13/6**.
Two No. 0 **Midg Cameras**, R.R. lenses ; usual price 21/- ; accept **15/6**.
One 4-plate **Camera Set** by Turner, Son, and Hope, made in best mahogany, brass fittings, fitted with roller blind shutter and R.R. lens by Clement and Gilmer, and one double dark slide ; usual price 70/- ; accept **40/-**.
One 4-plate **Clydesdale Set**, fitted with good R.R. lens, f/8, and with one double dark slide ; usual price 42/- ; accept **27/6**.
One 4-plate **Field Camera** by Midland Camera Co., long extension, roller blind shutter, Wray anastigmat lens, f/7.3, and two double dark slides, and three-fold tripod ; usual price £6 10s. ; accept **£3 10s. 6d.**

YOUR OLD CAMERA TAKEN IN PART PAYMENT FOR A NEW ONE.



PLEASE MENTION "PHOTOGRAPHY" WHEN CORRESPONDING WITH ADVERTISERS.

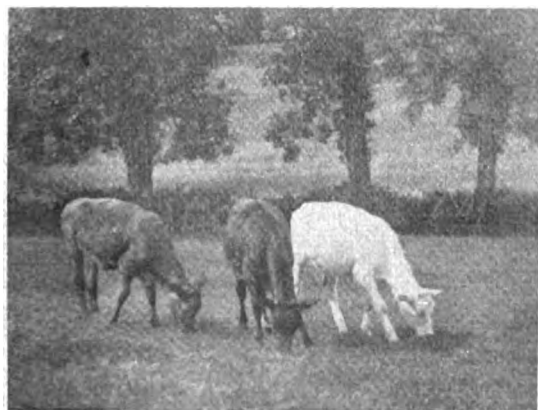
*The Village Green, Thorp Arch.*

covered cottages, is reached. Here, too, is the entrance to the park, through which we may proceed (having previously obtained the necessary permission from Mrs. Matthews) to the cele-

*Newton Kyme.*

brated Jackdaw Crag. Here the rocks overhang the river and form a gorge of great beauty.

Returning to the village, we come to the bridge which connects Boston Spa and Thorp Arch; but before crossing this, there is a picturesque corn-mill to be noted on the right. Many plates might be exposed on the old stairways leading to the granaries, etc.;

*Pleasant Pastures, Cuffley.*

the miller gives permission to make exposures in the private road.

Crossing the Bridge, Boston Spa is entered. Immediately on the left is a path leading to the river banks, where plenty of photographic work may be done. Arrived at the river the left hand path soon brings us opposite the mill, continuing pleasantly along to the top of the Jackdaw Crag. Retracing our steps, and continuing to the right of the bridge, we arrive at the Spa Baths, where boats are let out on hire.

The village itself can be reached by two or three walks away from the river. There are many old houses, some with fine porches, and a church with a heavy tower. Immediately opposite is the shop of Mr. Hull, chemist, who keeps a good stock of plates and films, and has a dark room.

Two miles from Boston Spa, and on the way to Tadcaster, is Newton Kyme, a charming old village, nestling amongst some grand old trees. Just comfortably away from the main road, it is a revelation to the townsman who visits it. On entering the village, the old tithe barn is seen on the right, and a little beyond is the Grammar School, with a sundial. The church is ivy-clad, the river winds its way at the back of the village, and affords further work for the camera.

On the way back to Boston Spa is Newton Kyme station, whence, if we will, the train can be taken to Thorp Arch, and thence to Leeds: the journey suggested in this note being easily within the compass of an afternoon.—HAROLD G. GRAINGER.

Cuffley and Goff's Oak.

THE extension of the Enfield branch of the Great Northern Railway to Cuffley and Goff's Oak has made a very pleasant country district easily accessible to the Londoner. Cheap tickets are issued during the months of July, August, and September, on Sunday, Thursday, and Saturday, from Broad Street (1s. 3d.), King's Cross (1s. 1d.), and other stations, available either at Crews Hill or at Cuffley and Goff's Oak.

The country is, at present, of a purely rural character, gently undulating and wooded, and furnishing agricultural, cattle and sheep, and farmyard subjects for the camera. There are pleasant lanes, and a considerable area of woodland with a profuse undergrowth of bracken.

Strangers to the locality seeking the best route will do well, on leaving

*The Top of the Hill, Cuffley*

the station approach, to take the turning to the right, ascending the slope through the railway arch, and working up to the Castle Farm (A. Carpenter, proprietor), which is about ten minutes' walk from the station. A fine cross-country view is to be obtained from this point, and local information may be got at the farm house, where also teas are provided amidst pleasant surroundings.—H. P. EVERETT.

Bradgate Park.

IN the very heart of England is situated Charnwood Forest, and in the heart of Charnwood Forest lies the natural park of Bradgate, the

*A Wayside Cottage, Cuffley.*

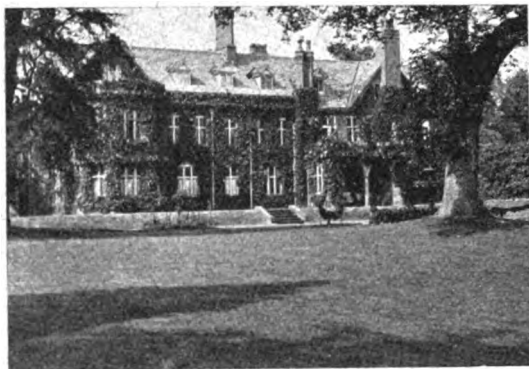
ancient seat of the Earls of Groby, the birthplace of Lady Jane Grey, and a happy hunting ground for photographers of Leicester and the district, seeking material for landscape pictures.

Bradgate Park can be reached from Leicester either by brake or on foot, the distance being not more than five or six miles. The fare by brake, to the pretty village of Newtown, which adjoins the park, is 1s. 6d. return; brakes stand at the Clock Tower and in Humberstone Gate on most week day afternoons in summer.

The G.C.R. also issues a cheap return ticket (8d.) to the village of Rothley Temple, whence the photographer, walking either by way of Cropstone Reservoir or by Swithland Woods, will find plenty of work for the camera ere he reaches the park itself. Rothley Temple, the birthplace of Lord Macaulay, is one of those quaint villages, dear to lovers of the picturesque; but it is in Bradgate Park, with its hill and dale, ancient oaks,

winding brooks, and the ruins of the old homestead, that the most work is likely to be found.

Amongst its sylvan beauty, one must certainly not miss Little Matlock, a lovely stretch of hills on either side of the main road leading from Newtown through the park. Studded with gnarled and twisted oaks, strewn with great rocky crags, amongst which



Little Matlock Temple.

meanders a tiny streamlet, glinting in the sun, no one who has visited the greater Matlock will grudge Little Matlock its name.—N. H. WADE.

THE Y.M.C.A. PHOTOGRAPHIC SOCIETY is arranging during the winter for the attendance of an expert for one evening a week to help the members. The Society has dark rooms and lockers at its headquarters at the Y.M.C.A., Tottenham Court Road, London, W.C. The honorary secretary, Mr. Oliver Gaunt, Room 237, at that building, will supply full particulars.

THE PAGET Co.'s COLOUR PROCESS. A great many of our readers appear to have gathered from our description of the Paget Company's new process for photographers in colour on paper that the materials are now ready. This is not the case, and the company is not yet in a position to give further particulars and prices; but as soon as the goods are ready, due announcement will be made in our columns. A set of fifty slides by their colour process is available on loan by the company, and secretaries desirous of borrowing them are asked to state the illuminant in their lantern and to give the Paget Company the option of a few dates.



Weir: Bradgate Park.

Tank Development.

A CORRESPONDENT signing himself "Acifix" writes as follows: "Your very interesting and instructive article on tank development in the issue of the 27th ult. omits an important point when dealing with 'fixing in the tank.' Curiously enough, this very point is not touched

upon in any instructions I have yet seen dealing with the subject; and from personal enquiries made there seems to be quite an uncertainty among amateurs regarding it. It is this: Does an acid fixing bath attack the metal of the tank, and must plain hypo only be used?

"Now that acid fixing baths are so largely used, it becomes important to know whether it is advisable to use such in tanks. I well remember the disastrous results of trying an acid fixer in one of the ordinary fixing tanks with a metal rack, but perhaps the nickel or nickel-plated

tanks are not attacked. I am sure your pronouncement on this subject would be esteemed by many readers."

We may point out that it is certainly not desirable that an acid fixing bath should at any time be put into a metal tank. Various metals are used in tank construction, and some may be so protected that an acid bath might be used in them without any harm; but, generally speaking, the introduction of a solution containing free sulphurous acid, such as any acid fixing solution, into a metal vessel is most inadvisable. It is possible that the negatives might not suffer; it is highly probable that the tank would do so.

We use a tank extensively, and always fix in it, but a plain solution of hypo is employed for the purpose. For bromide and gaslight prints an acid fixing bath may be preferred, but for negatives it has no advantages, while for tank work nothing, but plain hypo should be employed.

The Northern Photographic Exhibition.

THE City Art Gallery, Manchester, has been placed at the disposal of the Manchester Amateur Photographic Society and the Liverpool Amateur Photographic Association for the next Northern Photographic Exhibition, to be held from January 4th to February 1st, 1913, and an advance copy of the prospectus has been sent to us.

There are to be five sections for (1) pictorial photographs, (2) pictorial photographs in colour, (3) pictorial lantern slides, (4) colour slides, autochromes, etc., and (5) Natural History and scientific photographs. Fifteen awards (decorative plaques about 9 x 5 inches, specially designed in

competition at the Manchester School of Art) will be at the disposal of the judges. Pictures from abroad must be mounted, but need not be framed, as this will be done by the committee when accepted. There is an entrance fee of 1s. per frame and 1s. per set of six lantern slides, colour slides, autochromes, etc., with a minimum of 2s. entries closing December 10th.

Applications for entry forms or other particulars should be addressed to the honorary secretary, Mr. S. L. Coulthurst, Broad Oak Road, Worsley, near Manchester.

The Week's Meetings.

MONDAY, SEPTEMBER 23RD.

Southampton C.C. Print Competition. S. London P.S. Galicia. A. H. Blake, M.A.

TUESDAY, SEPTEMBER 24TH.

Leith A.P.A. Annual Meeting. Nelson P.S. Holiday Prints. Hackney P.S. Prints from August Outings. Manchester A.P.S. Carbon Work. J. Shaw. Sheffield P.S. Figure Studies. E. T. Holding.

WEDNESDAY, SEPTEMBER 25TH.

Cwmaman A.P.S. Annual Meeting. Sile P.S. Annual Meeting. Stockport P.S. Dodges for Pictorial Workers. Rochdale A.P.S. Fourth Competition. Architecture. N. Middlesex P.S. Trimming and Multiple Mounting. Balham C.C. Flower Photography. E. Seymour.

THURSDAY, SEPTEMBER 26TH.

Maidstone and I.C.C. Annual Meeting. Oldham P.S. Members' Prints. Aston P.S. Retouching. W. Bell (Criterion Co.) Handsworth P.S. Bromoil. E. A. Rosker.

FRIDAY, SEPTEMBER 27TH.

Booth P.S. Toning Bromide Papers. W. Davies.

SATURDAY, SEPTEMBER 28TH.

Lincoln A.P.S. Newark and District. Leeds C.C. Roundhay Park (Nature Section). Stockport P.S. Bottoms Hall Woods. Willesden P.S. Hampton Court. Chelsea and D.P.S. Wimbledon Common. Bath P.S. Box. St. George (Glasgow) C.C.C. City and Docks. Hull P.S. Paul. Hackney P.S. Claygate. N. Middlesex P.S. Strand-on-the-green.

MONDAY, SEPTEMBER 30TH.

Wallasey A.P.S. Summer Outings Competition. S. London P.S. Carbon Process. G. Clark.



In Bradgate Park.



GOLD FISH.

BY MARCUS ADAMS.

The original is No. 40 at the Exhibition of the London Salon of Photography.



THE FUR STOLE.

BY HORACE JACKSON.

The original is No. 7 at the Exhibition of the Royal Photographic Society

Rehalogenisation.



By H. W. Bennett.

Special to "Photography and Focus."

AS a means of reducing the density of negatives, rehalogenisation, or the re-conversion of the silver image into its original haloid salt, presents special advantages in certain cases. It produces results which are distinctively different from those given by other methods of working. In reducing by rehalogenising all parts of the plate are reduced in a uniform ratio; the relation between the density of the various tones is unchanged. In some cases this is a valuable quality; in others the character of either ammonium persulphate or potassium ferricyanide and hypo may be preferable. The character of the negative, and the type of print required, must, necessarily, determine the treatment to be adopted. Thus, there are three methods available, each possessing its own distinct quality and character, all certain and simple in their working. The method must be selected to suit the special requirements of the case.

Reducing by means of rehalogenisation is very simple and certain. The negative is placed in a solution which will convert the metallic silver into a haloid salt, either silver bromide, as in its original state, or that of any other halogen. After washing and exposure to daylight, the plate is re-developed—the degree of development determining the extent of the reduction—and then it is fixed and washed in the usual manner.

A simple and efficient solution for converting the metallic silver into a haloid salt is:

Potassium ferricyanide	...	...	4 grains
Potassium bromide	...	...	6 grains
Water	...	...	1 ounce

A stock solution should be prepared containing potassium ferricyanide one ounce and potassium bromide one ounce and a half, dissolved in sufficient water to form nine ounces. Forty minims of this solution, containing four grains of ferricyanide and six grains of bromide, should be taken for each ounce of working solution required. It is the same solution as that most frequently employed for bleaching the image in the sulphide toning of bromide prints.

The plate is immersed in this solution until the image becomes a pale fawn-grey colour throughout. As in bleaching the image in mercurial intensification, this change of colour must be thorough. The densest parts of the negative must show this change of colour when seen from the back of the plate.

The negative must be washed until it is completely free from the lemon-yellow colour that it possesses when taken from the ferricyanide-bromide solution. From fifteen to

twenty minutes' immersion in water changed frequently should be sufficient.

When sufficiently washed the plate must be re-developed. Any alkaline developer will be satisfactory, but it is desirable that the solution with which the photographer is best acquainted should be employed. The degree of development determines the extent of the reduction; full development will restore the negative to its original strength.

As an illustration of working by this method, a negative was cut into several strips, one piece being left untouched, the others treated in the ferricyanide-bromide solution and then developed for varying times. The developer used was pyro-soda, containing in each ounce, pyro 2 grains, sodium carbonate 12 grains, potassium bromide $\frac{1}{2}$ grain, and sodium sulphite and potassium metabisulphite mixed with the carbonate and pyro respectively in the usual manner. In this solution the image was developed fully in six minutes, it possessed the same strength as before treatment. Development for four minutes produced an image possessing approximately one-half of its original printing value.

This piece of the plate, developed for four minutes only, was subsequently intensified with mercuric bromide and sodium sulphite, this intensification restoring it to its original strength and quality in such a manner that when this strip and the piece that had not been treated were put in a printing frame

and printed together, the resulting prints were practically identical in strength and gradation. There was no appreciable loss of quality or strength in the shadow details, highlights, or intermediate tones.

When the plate has been developed to the extent desired, it should be rinsed rapidly and immersed in an ordinary negative fixing bath for the usual time of fixing. This dissolves out the haloid salt which the developer has not converted into metallic silver, and so effects the reduction. After fixing, the plate is washed in the usual manner and put up to dry.

The strength of the plate, or the degree of reduction effected, cannot be determined satisfactorily by examination during development. The unreduced haloid salt gives the impression of much greater density than the image really possesses, especially in the earlier stages of development. A proportion of the time required to produce full density is the most satisfactory method of judging the degree of reduction. Half of this time should give from one-fourth to one-third of the original printing value, and two-thirds of this time about one-half of the original value.



BUTTER FINGERS.

BY A. H. BARTLETT.

Awarded a Certificate in the Beginners' Competition just closed.

It is absolutely essential that the plate should be exposed to daylight, or its equivalent, throughout the working, and particularly during development. Ten or twelve inches of magnesium ribbon may be burned at about a foot from the plate if the work has to be carried out at night. But it is important that this should be done as soon as the plate is placed in the developer. It is a singular fact—a fact that is difficult to explain—that exposure to a strong light before the plate is placed in the alkaline solution will produce com-

paratively little effect; but the exposure to light when the plate is in the developer is very effective, rapidly giving an image capable of being developed to full strength. When working by daylight no difficulty will arise, if the whole operation is carried out in a well-lighted room.

This method of reduction appears to be very little known and very rarely practised. It forms, however, a valuable addition to the processes that are better known and more extensively employed. Its character is different and distinct.

Notices of Novelties in Apparatus & Materials

The Chronoscope: An Instrument for Ascertaining the Correct Exposure.

AN ingenious piece of apparatus, designed to solve the exposure problem, is being put upon the market, price 16s., by Mr. T. K. Grant, of 89, Great Russell Street, London, W.C., under the name of the "Chronoscope." Our illustration shows it in section.

The Chronoscope is practically a little camera, provided with a lens of very large aperture, and a magazine of circular discs of very sensitive paper, so that during the short time available for ascertaining the exposure to give, it is possible to obtain a visible image on this paper, by the depth of colour of which the exposure is learned.

There is a spring at the back of the paper which forces it up to the focal plane, and a little pointed piece of metal bearing a scale of tints serves both to extract the paper after it is printed, and as a guide by which to read its indications.

The idea underlying the apparatus, of course, is not to measure the strength of the light falling on the subject, but the actual intensity of the light which the different parts of the subject reflect to the camera, and so we do not get an even tint on the paper, but a little image of

the subject in which the boundaries of the principal tones can be distinguished. This principle is obviously the sound one; and we are not surprised to hear, therefore, that the Chronoscope has already been found useful in circumstances where the exposure problem has been quite exceptionally difficult.

The instructions tell us to place the Chronoscope on the camera, pointing at the subject to be photographed, and to remove the cap covering the lens for a certain time, from half a minute to eight minutes, as the case may be. The cap is then replaced, and in subdued light the back is opened and the piece of paper, on which is a tiny printed-out image of the subject, is removed.

It is well known that one has to "expose for the shadows" of the subject, so that the lightest part of the image, which represents the darkest part of the subject, must be taken for comparison, and the tint of this is compared with the tint on the scale. The tables given with the instrument are then referred to, and the correct exposure for any stop is read off at once.

Although the instructions emphasise the value of the Chronoscope for interior photography on Autochrome plates, the apparatus is applicable to all ordinary work as well, the tables applying to all the standard brands of plate upon the market.

Griffin's Planiscope Ray Screens.

THE convenient little spring fitting by means of which the Planiscope supplementary lenses can be attached to the ordinary lens of the camera is well known; and it is obvious that it is equally applicable to a colour-screen or light filter. Messrs. Griffin, of Kingsway, London, E.C., have accordingly put upon the market two series of such screens, in the spring fitting; one of which lies before us as we write.

In the first, or paler series, the screen itself is of tinted glass optically worked. It is intended to meet the want of a comparatively inexpensive and not too deeply tinted a screen for ordinary landscape and similar work. The prices of screens in this series range from 3s. 6d., for lenses $\frac{1}{2}$ in. to $1\frac{1}{2}$ in. up to 5s. 6d., for lenses $1\frac{1}{2}$ in. to $2\frac{1}{2}$ in.

The Series II. screens are made of dyed coloured films, "Filter Yellow K" dye being used for the purpose, cemented up between the two discs of plate glass. These screens are of two densities, increasing the exposures, approximately, three and six times respectively. The three times screen is recommended for general use, the six times being principally designed for work where the colour correction required is of a very severe kind.

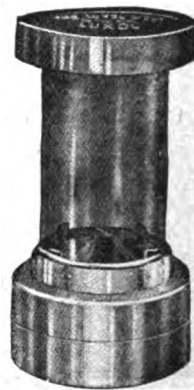
The price of screens of this series of either density is the same, the smallest size (for lenses $\frac{1}{2}$ in. to $1\frac{1}{2}$ in.) selling at 5s., the next size ($1\frac{1}{2}$ in. to $1\frac{3}{4}$ in.) at 6s. 6d., and the largest size ($1\frac{3}{4}$ in. to $2\frac{1}{2}$ in.) at 7s. 6d.

The Luxol Dark Room Lamp.

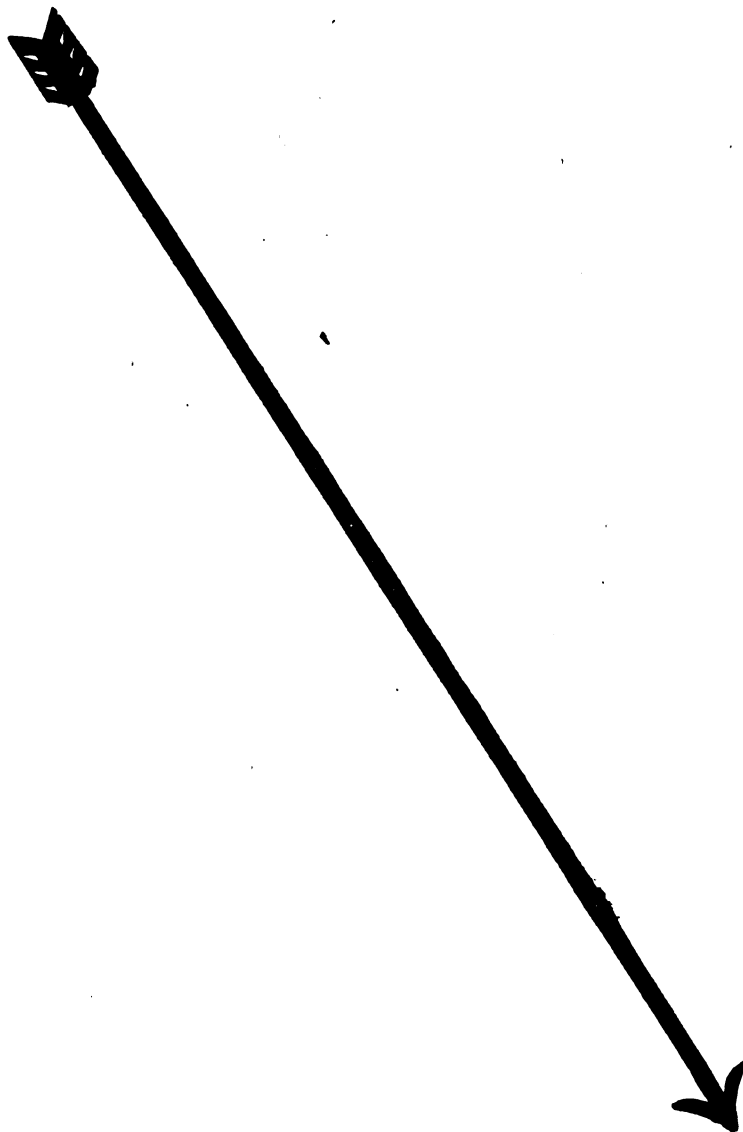
THE Luxol safety photographic dark room lamp, which is shown in the illustration herewith, is one which should prove very useful indeed to the possessor of a small dark room who wants an illuminant which is at once safe and gives a minimum of trouble.

The makers state that it "will develop over six hundred half-plates at a cost of one penny for oil," a statement which we do not doubt is strictly accurate, although it hardly conveys any very clear idea of the capacity of the lamp, since it does not state whether the plates are to be developed consecutively or simultaneously, nor whether a rapid or slow developer is to be used. What is implied, however, is that for so small a sum as one penny the lamp will burn for several days on end. No wick is required, and there is no loose oil to cause trouble.

The Luxol lamp is now made in a special large size, price 3s. 6d., in addition to the ordinary size, which costs 1s. 3d. steel-plated, 2s. copper-plated, and 3s. 6d. all copper. It is made by the Luxol Safety Light Co., Ltd., of 118, Southwark Street, London, S.E.



In case you read last week's announcement and intended to write for particulars of the **RAINES ENLARGEMENTS**—and then forgot it—this is to remind you.



Cut along the dotted line, and post in Reply-paid Stamped Envelope

To
RAINES & CO.
The Studios,
EALING, W.

Please post me a copy of
"PICTORIAL PHOTOGRAPHY."

Name

Address

CITY SALE AND EXCHANGE.

APPROVAL TERMS.—When desired, goods may be sent on 5 days' approval (3 days London) against full value as deposit, or half value and bank reference; and it not kept the deposit is promptly returned in full. Kindly address all communications direct to **SLOANE SQUARE.**

QUARTER-PLATE Latest Butcher Klimax, with Uno Aldis f/7.7 anastigmat, Lukos full speeded shutter, Antinous release, rack focus, stirrup front, etc., complete with twelve dark slides, leather case, also best telescopic aluminium tri-sectional tripod, in case; recently cost £6 1s.; price **£3 12s. 6d.**

5x4 STEW Popular Model Reflex, fitted 7 1/2 in. Aldis f/6 anastigmat, fine adjustment focussing, rising front, reversing back, time and inst. speeded shutter, complete with three double slides, solid leather case, etc. to new; cost £9; **£4 15s.**

5x4 GOERZ Autolite Pocket Tenax, fitted Goerz Dagor f/6.8 lens, compound shutter, double extension, etc., nine dark slides, film pack adapter, in splendid condition; cost £13 1s. 6d.; **£8 17s. 6d.**

ROSS 8X Prisma Binoculars, with centre screw, fine adjustment focussing, equal to new; cost £7 5s.; **£4 6s.**

3 1/2 in. KODAK Tank, latest, complete, never used; cost 21/-; **15/-**

QUARTER-PLATE No. 3 Folding Pocket Kodak, with auto. shutter, focussing, rising front, etc., combination back, three dark slides, and screen, splendid condition; cost £4 10s. 6d.; **£2 10s.**

QUARTER-PLATE Goerz Anschütz, fitted Goerz f/6.8 Dagor lens, focal plane shutter, 5 to 1-200th sec. and time, three double slides, film pack adapter, and leather case, perfect; cost £14 10s.; **£5 10s. 6d.**

HALF-PLATE Sanderson Regular Hand and Stand, fitted Beck convertible 1/7.7 double applanat in Unicum speeded shutter, triple extension, universal rising and swing front, etc., complete with six double book-form dark slides, two extra fronts and de luxe model velvet-lined leather case, very nice condition; cost £13 10s.; price **£7 17s. 6d.**

POSTCARD Butcher Cameo Folding Pocket, with Goerz f/6.8 double anastigmat, auto. full speeded shutter, rack focus, rising front, etc., complete with screen, twelve dark slides, and leather case, perfect; cost £8 10s.; **£4 17s. 6d.**

WHOLE-PLATE Fallowfield Square Form Spanish Mahogany Premier Field, fitted Wray 1 1/8 R.R. with iris, Thornton-Pickard standard pattern speeded shutter, double extension, rising and cross front, swing and reversing back, etc., three book-form slides, best case, and Spratt self-locking patent tripod and mahogany top; the whole set equal to new; cost £29; **£7 17s. 6d.**

POSTCARD Houghton Box-form Hard, fitted Houghton Ensign f/5.8 anastigmat, in Koilos patent shutter, 1 to 1-100th sec. and time, rack focus, fitted Houghton adapter, and twelve envelopes (plate), good as new; cost £6 15s.; **£3 10s.**

HALF-PLATE Latest Pattern Houghton Triple Extension Vio Field, fitted Ensign f/7.7 anastigmat, T.-P. shutter, all movements, rising and cross front, etc., etc., three book-form slides, and good as new; cost £6 3s.; **£3 10s. 6d.**

LATEST Vest Pocket Ensignette, with Cooke f/5.8 anastigmat, focussing, leather case; cost £5 5s. as new; **£3 10s.**

QUARTER-PLATE Latest Pattern Thornton-Pickard Duplex Ruby Focal Plane Reflex, fitted Zeiss patent f/6.3 Series VIIA, convertible Protar, giving 6 1/2 in. and 1 1/2 in. foci, Adams' patent four-way swing front, also extra front, rack focus, full double extension, rack rising front, revolving reversing back, Unit self-capping shutter for all speeds up to 1-1000th sec., also automatic time valve fitted for slow speeds, 3 sec. upwards, six best double book-form dark slides, pair of Soho magnifiers, and best solid leather case; the whole set in brand new condition; recently cost £24 5s.; **£18.**

5x4 EASTMAN No. 4 Cartridge Kodak, with double extension, complete with plate attachment, slide, screen, and leather case, perfect; cost £6 7s. 6d.; **£2 8s.**

QUARTER-PLATE Marion Duplex Roll Film and Plate Folding Pocket, fitted Goerz Dagor Series III, f/6.8 lens in Unicum speeded shutter, focussing, etc., complete with screen, three double slides and leather case, perfect; cost £10; **£3 12s. 6d.**

10X STEREOSCOPIC CO. "Prisma" Binoculars, with leather case, equal to new; cost £10 10s.; **£6.**

LATEST Quarter-plate Butcher No. 4 Carbine Roll Film and Plate Folding Pocket, with U-shaped stirrup front, also Dallmeyer f/6.3 stigmatic lens, Lukos full speeded shutter, Antinous release, complete with leather case, quite as new; cost £6 11s. 6d.; **£4 7s. 6d.**

QUARTER-PLATE Watson Square Form Spanish Mahogany Premier Field, fitted 6 in. (5x4) Goerz patent Series III, f/6.8 double anastigmat, Thornton-Pickard shutter, speed indicator, rack focus, rising and cross front, swing and reversing back, scale for hand camera work, complete with view finder, spirit level, and three double book-form dark slides, three-fold tripod, and leather case, equal to new; cost £12 15s.; **£5 17s. 6d.**

THORNTON-PICKARD Vest Pocket Focal Plane Minum, fitted Dallmeyer f/6.3 stigmatic lens, helical focussing mount, finder, focal plane shutter, giving speeds up to 1-500th sec., complete with three double dark slides, and two purse cases, good as new; cost £8 10s.; **£3 12s. 6d.**

N.B.—ANY APPARATUS DESCRIBED ON THIS PAGE IS AVAILABLE ON APPROVAL TERMS.

LATEST 3 1/2 x 2 1/2 Marion No. 2 Dainty Soho Focal Plane Reflex, with Carl Zeiss f/4.5 Tessar, 5x iso. screen, rack rising front, revolving reversing back, shutter for all speeds and time, improved release, six double dark slides, film pack adapter, velvet-lined leather case, brand new, unsoiled condition; recently cost £20 5s.; **£12 10s.**

QUARTER-PLATE Latest No. 3 Folding Pocket Kodak, with speeded shutter, combination back screen, three dark slides, telescopic tripod, and case, brand new condition; cost £6; **£3 12s. 6d.**

HALF-PLATE Houghton Triple Extension Vio Field, fitted 6 in. Ross f/5.6 symmetric anastigmat, T.-P. standard pattern 1. and 1. speeded shutter, all movements, including high rising and swing front, swing and reversing back, etc., etc., three double book-form slides, turntable, three-fold tripod, superior case, in splendid condition; cost £15 8s.; **£7 5s.**

HALF-PLATE Dallmeyer Long Focus Hand and Stand, fitted f/6 Dallmeyer No. 4 Series II stigmatic lens, giving three foci, iso. screen, T.-P. pattern roller blind t. and i. shutter, with speed indicator, and patent time valve, triple extension, rack focus, rising front, reversing back, complete with three double dark slides, also carriers for quarter-plate, superior case, in splendid condition; cost £20; price **£8 12s. 6d.**

HALF-PLATE M.C.C. No. 18 Triple Extension Field, fitted Beck f/8 rapid symmetrical lens, T.-P. pattern roller-blind speeded shutter, Antinous release, front and back rack focus, rising and swing front, swing and reversing back, three book-form dark slides, tripod, and case, fine order; cost £4 15s.; **£2 15s.**

QUARTER-PLATE Thornton-Pickard No. 2 Folding Ruby Hand and Stand, with triple extension, rack rising and swing front, etc., fitted Aldis No. 2 Series II, f/6 stigmatic lens, in compound shutter, speeds 1 to 1-250th sec. and time, also Aldis Duo and Aldis Trio lens to correspond, six double dark slides, and best quality case, practically new; cost £12 10s.; **£8 10s.**

LATEST Vest Pocket Ensignette, f/6 Ensign anastigmat, focussing, leather case; cost £3 15s.; **£2 16s.**

GOERZ 5 x 4 Folding Reflex, fitted Dagor Series III, f/6.8 double anastigmat, focussing, reversing back, Anschütz self-capping shutter, 5 sec. to 1-200th sec. and time, three double dark slides, leather case, recently overhauled by makers; cost £25 15s.; **£15.**

LATEST Vest Pocket Goerz Tenax, with f/4.8 Celor lens, compound shutter, speeds 1-250th sec., complete with six dark slides, two purse cases, film pack adapter, practically new; recently cost £12 15s.; **£8 10s.**

5 x 4 PLANEX No. 2 Focal Plane Reflex, fitted 7 in. Series II, f/4.5 anastigmat, rack focus, iso. extension, reversing back, shutter speeds 1-1000th sec. and time, complete with Mackenzie-Wishart slide, and twelve envelopes, splendid condition; cost £17; **£8 17s. 6d.**

POSTCARD Latest Model 2 Butcher Cameo, double extension with U-shaped triple front, Beck f/8 R.R. lens, Lukos speeded shutter, rack focus, etc., complete with six dark slides, telescopic tripod, and case, in brand-new condition; cost £4 13s.; **£3 2s. 6d.**

LATEST 1 1/2 Folding Pocket Kodak, with portrait attachment, and leather case, as good as new; cost £2 18s. 6d.; **3s/-**

POSTCARD Latest No. O.O.N. Ensign Roll Film and Plate Folding Pocket, fitted Ensign f/6 anastigmat in Sector full speeded shutter, all movements, and complete with three dark slides in wallet, brand new condition; recently cost £5 3s. 6d.; **£3 10s.**

1 1/2 x 6 cm. **LATEST** Vest Pocket Duchess, with f/4.5 Zeiss Tessar, compound shutter, 1 to 1-250th sec., fine adjustment, focussing screen, three slides in case, as new; **£8 18s. 6d.**

3 1/2 x 2 1/2 **ALL-BRITISH** Planex Focal Plane Reflex, fitted Ross f/6.3 Homocentric, shutter speeds 1 to 1-1000th sec. and time, double extension, revolving reversing back, etc., complete with six slides, in leather case, in splendid condition; cost £14 4s. 6d.; **£8 18s. 6d.**

QUARTER-PLATE Butcher Minimum Pocket Cameo, with Beck f/8 symmetrical, auto. speeded shutter, three slides, as new; cost £3 3s.; **£2 8s.**

QUARTER-PLATE Butcher Latest No. 3B Carbine, with Uno Aldis f/7.7 lens, auto. speeded shutter, twelve dark slides, and leather case, as good as new; cost £4 13s.; **£2 10s. 6d.**

QUARTER-PLATE Latest Pattern Goerz Manufoc Tenax, fitted Goerz Dagor Series III, f/6.8 double anastigmat, in patent shutter, double extension, rack focus, complete with twelve single dark slides, absolutely as new; recently cost £11 17s.; price **£8 5s.**

J. H. M.—, NORTHAMPTON, writes: "Your acknowledgment of receipt of cash to hand. I have already acknowledged the receipt of goods. Please consider that the camera, etc., are mine, the money yours. To say that I am satisfied is to put it too mildly—I am delighted. I was recommended by two gentlemen who purchased cameras from you, and now I shall recommend others requiring photographic apparatus to apply to you. Thank you very much."

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QUARTER-PLATE Voigtlander Alpine Folding Pocket, triple extension, rising and cross front, Zeiss Series VIIA, double Protar anastigmat $f/6.3$ convertible, six nickel slides, and best leather case: **£9 18s. 6d.**

QUARTER-PLATE Sinclair Tropical Una, long extension, leather bellows, brass-bound teak throughout, Aldis $f/6$ anastigmat, Automat shutter, three double slides, and case: **£7 5s.**

HALF-PLATE Watson's Argus Reflex, double extension, rising front, reversing back, focal plane shutter, 1-10th to 1-1000th sec. and time, Zeiss $f/4.5$ anastigmat, three double slides, and case: **£10 10s.**

10 x 8 **THORNTON-PICKARD** Ruby, as new, double extension, rising front, reversing and swing back, time and inst. roller-blind shutter, Zeiss Tessar $f/4.5$ anastigmat, Sanger-Shepherd screen, six double book-form slides, turntable, tripod, and best leather case: cost £53; bargain, **£24 17s. 6d.**

POSTCARD Stereo. Tenax, 10 x 15 cm. and 3 1/2 x 3 1/2, by Goerz, double extension, rising front, pair Goerz Dagor anastigmats $f/6.8$, compound Sector shutter, 1 to 1-1000th sec. and time, five slides: **£13 17s. 6d.**

STEREO Lancaster, rising front, swing back, fitted pair of single lenses, roller-blind shutter, three double slides: **£2 4s. 9d.**

HALF-PLATE Thornton-Pickard Triple Imperial, rising and cross front, reversing and swing back, Beck Isostigmat convertible $f/7.7$ anastigmat lens, three double dark slides, three-fold ash stand, and case: **£3 17s.**

HALF-PLATE Triple Extension Field Camera, by Turner, rising and cross front, leather bellows, reversing and swing back, three book-form slides, dark curve-cope anastigmat lens $f/6$, iris, roller blind time and inst. shutter, three-fold tripod, in fine order: **£4 7s. 6d.**

HALF-PLATE Double Extension, by Bennett, rising and cross front, reversing and swing back, leather bellows, three double book-form dark slides, Bausch and Lomb rapid rectilinear lens, convertible three-fold, in Bausch and Lomb shutter, from 1 to 1-1000th sec., also time, three-fold stand: **£3 18s.**

5 x 4 **SOLID** Walnut Enlarger, rack focussing, rising front, 6 1/2 in. condenser, Russian iron body, incan. gas fittings, portrait enlarging objective, swing carrier, complete: **£3 5s.**

5 x 4 **KODAK** Auyo. Graflex, revolving back, double extension, rising front, Ross $f/5.6$ Homocentric anastigmat, focal plane shutter, 1-10th to 1-1000th sec. and time, three double slides, changing box for plates, and film pack adapter: **£17 10s.**

5 x 4 **NEWMAN-SINCLAIR** Reflex, adjustable speeded shutter, from 1/4 to 1-1000th sec., Zeiss Tessar $f/4.5$ lens, three slides, F.P. adapter and leather case, supplied less than six months ago, and now as new: **£26.**

QUARTER-PLATE No. 2 Planex, long extension, revolving back, focal plane shutter, speeds 1/4 to 1-1000th sec. and time, Busch Detective applanat $f/6.5$, three slides, grained case, in first-class order: **£6 18s. 6d.**

P.C. REFLEX, full size finder, revolving back, rack rising front, F.P. shutter, varying speeds from 1/4 to 1-1000th sec. and time, Cooke II. $f/4.5$ lens, three slides, and film pack adapter, in fine order: **£12.**

3 1/2 x 2 1/2 **THORNTON-PICKARD** Bijon Reflex, long extension, Unit self-capping shutter, Dallmeier stigmatic $f/6.3$ lens, three slides, and case: **£10 10s. 6d.**

P.C. ALL-BRITISH Planex Reflex, F.P. shutter, full size finder, rack rising front, three slides, and case: **£6 6s.**

QUARTER-PLATE Lizars' Twin Lens Reflex Camera, rack focussing, fitted pair of Ross Goerz Series III. $f/7.7$ double anastigmats, Thornton-Pickard time and inst. shutters, roller-blind pattern, three double book-form slides: **£5 17s. 6d.**

QUARTER-PLATE Folding Planex Reflex, stock-soiled, Goerz Celor $f/4.8$ fin. double anastigmat lens, focussing self-capping focal plane shutter from 1-10th to 1-1000th sec. and time, three double aluminium-bound slides, and leather case: **£19.**

QUARTER-PLATE No. 3 Folding Pocket Kodak, focussing, R.R. lens, in Automat shutter, speeded to 1-1000th sec. and time: **£2 18s.**

5 x 4 **ALL-BRITISH** Planex Reflex, in fine order, double extension, rising front, revolving back, focal plane shutter, from 1/4 to 1-1000th sec. and time, Goerz Celor double anastigmat lens $f/4.8$, Mackenzie-Wishart slide, twelve envelopes, and leather case: **£12 15s.**

QUARTER-PLATE Gambier-Bolton Reflex, double extension, rising front, reversing back, Thornton-Pickard focal plane shutter, Zeiss Tessar $f/4.5$ anastigmat lens, three double book-form slides: **£8 15s.**

QUARTER-PLATE Holborn Ilex Reflex Camera, rack and pinion focussing, R.R. lens $f/7.7$, speeded shutter from 1 to 1-1000th sec. and time, twelve plates: **£3 3s.**

POSTCARD 3A Graflex Reflex for roll films, full size finder, focussing, focal plane shutter to 1-1000th sec. and time, Voigtlander Dynar lens; this camera is in excellent condition, and is daylight-loading, taking the ordinary postcard roll films: **£12 5s.**

QUARTER-PLATE Shew's Reflector Reflex, long extension, reversing back, Goerz Anschütz focal plane shutter to 1-1000th sec. and time, Cooke Series II. lens, $f/4.5$, 6 in. focus, six double slides, and leather case: **£10.**

No. 1 F.P. **KODAK**, Goerz Dagor lens, focussing arrangement: **£5 10s. 6d.**

5 x 4 **CHAPMAN** Enlarger, 6 1/2 in. condenser, best quality, long extension, spring and rising mechanical carrier, large light chamber: **£3 17s. 6d.**

No. 3 F.P. **KODAK**, Zeiss Tessar $f/6.3$ lens, Volute shutter, 3 secs. to 1-1500th sec., and leather case, in fine order: **£3 2s. 6d.**

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3 1/2 x 2 1/2 **VOIGTLANDER** Pattern Focal Plane Camera, rising and cross front, focal plane shutter up to 1-1000th sec. and time, fitted Goerz Celor double anastigmat $f/4.8$ in focussing mount, three double slides, and leather case, in fine condition: **£10 7s. 6d.**

STOCK-SOILED Half-plate Thornton-Pickard Enlarger, solid mahogany, all movements, rising front, revolving and swing carrier, 8 1/2 in. best quality plano-convex condenser, portrait enlarging objective, Russian iron light chamber, with incandescent gas fittings, actuated by rack and pinion, grand bargain: **£5 12s. 6d.**

HALF-PLATE M.C.C. Enlarger, long extension, swing and revolving carrier, rising front, 1/4 portrait lens, iris focussing, Russian iron light chamber, fitted with spirit lamp: **£6 6s.**

QUARTER-PLATE Walnut Enlarger, long extension, rising front, swing and reversible carrier, 5 1/2 in. best quality plano-convex condenser, Russian iron light chamber for incandescent gas, fitted with Aldis No. 6 $f/7.7$ lens: **£4 6s. 6d.**

QUARTER-PLATE Folding Camera, by Perken Son and Rayment, rack focussing $f/6$, Optimus R.R. lens in Automat shutter up to 1-1000th sec., changing box for twelve plates, and case: **£3 12s. 6d.**

QUARTER-PLATE No. 3 Folding Pocket Kodak, fitted Goerz double anastigmat lens $f/6.8$, Unicum shutter, speeded to 1-1000th sec. and time, in case: **£5 10s.**

5 x 4 **FRENA**, Beck R.R. lens, speeded time and inst. shutter: **£1 10s.**

INSTALMENTS.—Any article, new or second-hand, by any maker, supplied on our Instalment System. Catalogues and Order Form Free.

QUARTER-PLATE Voigtlander Roll Film Camera, double extension, rising and cross front, Voigtlander Collinear Series II. $f/6.8$ double anastigmat lens, Kollis shutter to 1-1000th sec. and time, plate back, and three slides: **£5 5s.**

5 x 4 **GOERZ** Tenax, Dagor lens, compound shutter, six double slides, film pack adapter and case: **£12 9s. 6d.**

5 x 4 **SANDERS** Hand or Stand, long extension, universal rising, falling, and swing front, reversing back, Zeiss Tessar $f/6.3$, in Linhof shutter, speeds 1 to 1-250th sec. and time, six book-form slides, and leather case: **£7 18s. 6d.**

5 x 4 **GOERZ** Focal Plane Tropical Anschütz, rising and cross front, Goerz Celor lens, $f/4.8$ anastigmat lens, focal plane shutter, speeds from 5 secs. to 1-1000th sec., three slides, changing box for twelve plates, back extension for telephoto work, telephoto lens, and case: **£15 12s. 6d.**

No. 4 **KODAK** Daylight-loading Roll Film Camera, double extension, rising and falling front, fitted 6 in. Goerz III. $f/6.8$, in speeded shutter, complete with plate back, focussing screen, and three double slides: **£4 2s. 6d.**

P.C. ROLL Film Camera, by Busch Camera Co., double extension, rack rising front, cross front, infinity catch, fitted 6 in. Ensign anastigmat $f/5.8$, Kollis shutter: **£6 10s.**

POSTCARD Folding Double Extension Camera, rising and cross front, actuated by racks, brilliant finder, combined with level, fitted Aldis anastigmat $f/6$, Unicum shutter, speeds 1-1000th sec. and six slides: **£4 18s. 9d.**

QUARTER-PLATE Junior Sanderson, universal rising, falling, and swing front, reversing back, long extension, Beck symmetrical lens in Unicum shutter, three slides, and case: **£3 12s. 6d.**

5 x 4 **GOERZ** Anschütz Focal Plane, up-to-date model, self-capping focal plane shutter up to 1-1000th sec. and time, Goerz Celor double anastigmat lens $f/4.8$, iris, focussing, three double dark slides, and case: **£10 10s.**

4 x 4 **SCREEN** Focus Kodak, focussing, long extension, rising front, Goerz Dagor double anastigmat lens $f/6.8$, iris, in compound shutter, speeds to 1-200th of a sec. and time, complete in case: **£7 13s.**

QUARTER-PLATE Roll Film Focal Plane, self-capping blind shutter to 1-1000th sec. and time, Goerz Svytor anastigmat lens $f/6.8$, iris, double extension, focussing, rising front, leather case, in excellent condition: **£8 10s.**

QUARTER-PLATE Folding Pocket, double extension, rack focussing, extra rapid applanat lens, 1 1/2 in. time and inst. shutter to 1-1000th sec. and time, rack rising front, and two slides: **£2 1s.**

QUARTER-PLATE Roll Film, by Lowengard, double extension, rack focussing, rack rising front, Goerz Dagor double anastigmat lens $f/6.8$, iris, Automat shutter, speeded to 1-1000th sec. and time, condition equal to new: **£7 5s.**

POSTCARD Excelsior Hand or Stand, double extension, rising front, reversing and swing back, De Faber rapid applanat lens, Bausch and Lomb Automat shutter, up to 1-1000th sec. and time, six double slides, and leather case: **£4 15s.**

POSTCARD Double Extension Pocket, rack focussing, rising and cross front, Goerz Dagor double anastigmat lens $f/6.8$, iris, in compound shutter to 1-1000th sec. and time, three slides: **£3 5s.**

3 1/2 x 3 1/2 **COUNTLESS** Folding Pocket, in fine order, double extension, rigid cast front, with screw rising and cross adjustment, Zeiss Tessar anastigmat lens $f/6.3$, in compound Sector shutter from 1 to 1-1000th sec. and time, six slides, and film pack adapter: **£9 12s. 6d.**

POSTCARD Size Aluminium-bound Nit, fitted 7 in. Ross Homocentric lens $f/6.3$, focussing rising and cross front, six double slides, spirit level, and case: **£8 7s. 6d.**

HALF-PLATE Lancaster's Instantograph, double extension, rack and pinion focussing, rising front, swing and reversing back, achromatic lens, three double dark slides, and case: **£1 13s. 6d.**

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Pho. 676

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The New "Ivory Black" Platinum Paper of the Platinotype Co.

THE Platinotype Co., of 22, Bloomsbury Street, New Oxford Street, London, W.C., has just introduced a new quality of platinum paper under the name of "Ivory Black." This paper is made in two grades, rough and smooth, and is likely to commend itself to all those to whom the beauty of the results obtained by the platinum process appeals.

The paper, although nominally a "black" paper, is developed by means of the "Sepia Developing Salts" supplied by the company, a quarter of a pound of the salts being dissolved in a pint and a half of water to form the working solution. This bath is used at a temperature of 120° Fahr., at which it will be found to give a very fine warm black colour. If it is used at a higher temperature than this the colour is warmer, until at 150° Fahr. it is quite a brown black. The instructions point out that the

developer should not be below 100° Fahr. nor above 150° Fahr. when used. The paper is printed out to about the same extent as sepia platinotype, and the subsequent operations do not differ in any way from those with ordinary platinum paper.

The prints which we have obtained on this material were of a very rich character, the blacks deep and strong, the whites pure, and between those extremes a beautiful gradation of half tones. The rough paper in particular must be handled carefully while wet, to avoid any chance of injury to the surface by friction; but, with the exception of this caution, which to the careful worker will be unnecessary, there is nothing that need be pointed out to those to whom the papers of the Platinotype Co. are familiar. The new grade, which should prove very popular, is particularly effective for portrait work.



Our Monthly Competitions.



Beginners' Competition. Open to all who have never taken an Award.

PRIZES.—First, a signed copy of "The Complete Photographer," a half-guinea work by Mr. Child Bayley, now in its fourth edition. Second, a free subscription to *Photography and Focus* for twelve months. Also one or more certificates.

Rules.

(1) Each competitor can send as many prints as he likes, but each print must bear on the back the coupon, published each week, the name and address of the sender, the title of the picture, and no other writing whatsoever.

(2) No print will be eligible that is larger than 5½ x 3½ in. (postcard size) or 5 x 4 in. Nor are mounted prints eligible.

(3) No hand work other than simple spotting

is permitted on negative or print, nor shading or dodging of any kind. It is distinctly understood that entry in the competition implies a declaration by the competitor that this rule has been complied with; and in case of dispute, the Editor shall have the right to call for the negative from which the entry purports to be a simple direct contact print.

(4) No prints will be returned, and no correspondence with regard to the competition can be undertaken.

(5) The publishers of "Photography and Focus" shall have the right to reproduce, without payment, any of the prints sent in, winning or otherwise.

(6) All entries must be addressed, "Beginners' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C., and must be delivered at that address by the first post on the closing date at the very latest.

CLOSING DATE, Monday, September 30th.

The Advanced Workers' Competition.

PRIZES.—First, silver plaque. Second, bronze plaque. Third, bronze medal. One or more certificates of honourable mention.

Rules.

(1) All photographs must be sent addressed, "Advanced Workers' Competition, the Editor of 'Photography and Focus,' 20, Tudor Street, London, E.C., postage paid, to reach there not later than the first post on the closing date, and must contain a stamped addressed envelope or label (not loose stamps) if they are to be returned.

(2) Each photograph must be mounted, but not framed. Prints in slip-in mounts are not eligible. Each must bear on the back the name and address of the sender and the title of the picture. No letters or other communications must be enclosed with the prints. Every print must bear attached to its mount a coupon for the competition of the

month which will be found in each issue of the paper.

(3) Each photograph must be the work of the competitor as regards selection and arrangement of the subject, exposure and development of the negative, and printing, development or toning, and mounting of the print.

(4) The prints which are accompanied by stamped envelopes or labels will be criticised by post, and the Editor shall have the right to reproduce any of the prints, winning or otherwise. The awards will be made a fortnight after the closing date.

(5) Awards may be increased or withheld at the absolute discretion of the judge, and in all cases of dispute the decision of the Editor will be final.

(6) There is no restriction as to eligibility except as set forth in these rules, and except that the same negative must not be used more than once in the competition. That is to say, that a print from it once submitted, all further prints, however varied, are ineligible.

(7) Neither editor nor publishers of "Photography and Focus" shall be held in any way responsible for the safety of prints or for their return to the competitors.

(8) The sending of a print to the competition will be regarded as a declaration to the effect that it is eligible under these rules, and that the competitor agrees thereto.

CLOSING DATE, Monday, September 30th.

TO COMPETITORS ABROAD.—The validity of the coupons is extended in the case of competitors at a distance, who may use coupons in the latest issues to come to hand in the country where they happen to be.

"Photography and Focus" Lantern Slide Competition.

CLASSES.

- | | |
|---|-----------------------------------|
| A. Landscape with Figures (including seascape, etc.) | D. Portraits and Figure Subjects. |
| B. Landscape without Figures (including seascape, etc.) | E. Still Life. |
| C. Architecture. | F. Scientific Subjects. |

PRIZES.—In each class, one silver plaque, one bronze plaque, one bronze medal, and four certificates are offered.

Rules.

(1) All classes are open to amateur and professional without any restrictions. All slides must measure 3½ in. by 3½ in., and must be properly "spotted" for showing in the lantern.

(2) One silver plaque, one bronze plaque, one bronze medal, and four certificates are offered in each class.

(3) All slides which have any award will become the property of *Photography and Focus*, and will be sent round amongst the societies and other such associations as apply for the loan of them. Any other slides may be selected by us for circulation in this manner, and will be paid for at the rate of half-a-crown each.

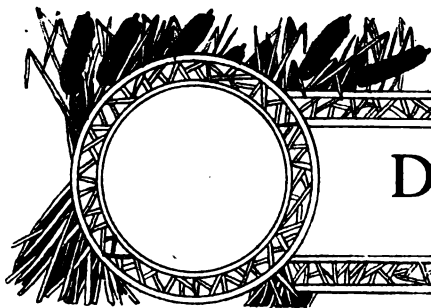
(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards, but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, one bronze medal, and one certificate, on which all his awards will be recorded.

(5) Every slide must bear the competitor's name, its title, and its class. With the slides must be sent an envelope containing the name and the full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which each is entered, together with a stamped and addressed label (not loose stamps) if the slides are

to be returned (if unsuccessful). But in no circumstances can the editor or the publishers accept any responsibility for slides sent in for competition or for their return, nor can slides be returned which are not accompanied by the stamps as above.

(6) The last day for receiving is Wednesday, October 16th. The slides must be addressed "Slide Competition, the Editor, *Photography and Focus*, 20, Tudor Street, London, E.C., and all carriage charges prepaid.

(7) Not more than one slide from a negative can be admitted, nor may any slide compete which has before won an award.



Dull Weather and its Limitations.

By N. S. Cole. Special to "Photography and Focus."

THE outside public invariably takes the very elementary view that as light is the basis of photography, the better the light the better the photography, and that in a poor light good photography cannot be done. Some have even gone so far as to explain the success of Americans in pictorial photography by the exceptional clearness of their atmosphere. A little familiarity with photography is sufficient to destroy these very crude misapprehensions, and to show that to a very large extent photographers may be independent of the fluctuations of daylight; and that, so far as landscape work is concerned at any rate, a clear atmosphere is one of the most serious difficulties with which photographers in some countries have to contend.

Dull weather, such as we may now anticipate in the United Kingdom for several months, does, however, impose very serious limitations upon certain work; and it is well to make clear what these are and when these operate. It is the hand-camera worker who feels them most severely, and in particular the user of one of the cheaper instruments.

Work that is Impossible.

A very great many photographers are limited to a camera with a single speed shutter, and a rapid rectilinear working at $f/8$, or a single lens with a still smaller aperture. Such cameras will give very good negatives in the bright light of summer, of subjects such as most amateurs wish to take, although even then they are usually quite on the verge of under-exposure; but during autumn, winter, and early spring, they are almost entirely useless as hand-cameras. It is only wide panoramic landscapes and similar subjects which can be photographed with them with much chance of success at such a time; the heavy shadows near at hand, which are to be found in nearly all the pictures one would like to take, making snap-shots impossible.

Snow and frost, not merely by the the lightness of its own tones, but by the way in which it reflects light into the shadows forms an exception.

A Hand Camera Unnecessary.

The owner of such a camera, however, will make a great mistake if he allows what has been written in the

preceding paragraph to tempt him to put his camera on one side until next summer.

Although the idea of a camera that can be held in the hand and snapped off at anything that offers seems simplicity itself, it is actually far more easy to succeed in photography if we discard the instantaneous shutter for the time being, put the hand camera on a stand, and give time exposures, either with a cap or with the shutter set to "B" or "T." The great majority of subjects that are photographed with a hand camera do not require such an instrument, and can be taken as well, if not better, with a stand.

There are many amateurs, however, who are provided with something better than the lens and shutter mentioned; they have an anastigmat, perhaps working at $f/6$, and a shutter which can be slowed down to the very longest exposure that can ordinarily be given in the hand, say $\frac{1}{16}$ th second. This is about three times as long as the exposure of the ordinary snapshot shutter, and as $f/6$ is nearly twice as fast as $f/8$, the combination means that the plate can be given about six times the exposure which it would receive with the shutter and lens of the average hand camera. Even this is not sufficient at the dull time of year for many of the subjects one would like to take, but at least it extends the possibilities of hand camera work at such a season.

Timing Exposures Accurately.

Directly the amateur photographer puts his camera on a stand and gives time exposures, he finds that the sphere of his work, in spite of the season, is widened. He may have to use a small stop, as, if he does not, the exposures necessary may be between a tenth of a second and a second or so, which are too long for the shutter, yet too short to be given accurately by hand; but by stopping down they can be brought to two or three seconds or upwards, and so can be timed to a nicety. The stopping down will most likely improve the definition, and in that way also help towards an improved result.

The limitations of dull weather are most felt by the hand camera user, but are not limited to him. Indoor work by daylight generally is prolonged, and it becomes important to sacrifice nothing that will help to shorten exposures. Clean windows have a great advantage in this respect

over those which have not been recently cleaned; and a room in which the walls are light-coloured and the paint white tells very much in allowing exposures to be cut down.

Silver Printing Troubles.

The popularity of gaslight papers has made most photographers independent of daylight; but those who still work p.o.p. or self-toning papers experience some of the dull weather limitations, printing being then very slow.

A rule never to start to make a print unless there is a reasonable chance of finishing it the same day will be found very useful, not merely in preventing waste, but also in reducing the risk of getting silver stains on negatives. Dull weather is usually damp weather, and p.o.p. left in the printing frame all night will very probably stain the negative beyond recovery. Varnishing the negative is a preventive, but how many amateur photographers to-day will take the trouble?

Still, the chief limitations of dull weather are imposed upon the negative maker and not on the printer. It is not that the photographs themselves will look dull—brilliant negatives can often be made in most gloomy weather—but that the exposures necessary may be so long as to make hand camera work impossible.

WILLESDEN PHOTOGRAPHERS are reminded that the Willesden Photographic Society, which meets at the Willesden Polytechnic each Monday from October to May, is an active society, with a good programme, periodical competitions, a circulating portfolio, and the very low subscription of 5s. per annum. The honorary secretary, Mr. William Axten, of Ravenscourt, Ealing Road, Wembley, will be glad to furnish full particulars to anyone interested.

THE ALDIS PRICE LIST just issued by Messrs. Aldis Bros., of Sparkhill, Birmingham, gives full particulars of the excellent lenses, etc., manufactured by the firm. A most useful feature is the "Index Letter" attached to each lens by which, on reference to a table, one can at once learn the size of flange, shutter, cap, orthochromatic screen, etc., that particular lens requires. Particulars are also given of the new photo-micrographic lenses. The list will be sent post free to any reader applying for it, and is one which every photographer should have by him.



DROPPING THE PILOT.

BY J. W. ADDISON

The original is No. 12 at the Exhibition of the Royal Photographic Society



THE PORTRAIT.

BY FRANK BIRCH.

The original is No. 85 at the Exhibition of the Royal Photographic Society.

Imperial Notes

Copyright.]

LONDON, SEPTEMBER 24TH, 1912.

[All Rights Reserved.]

Editorial.

It is easy enough to *hope* for success in photography, but no man ever *wished* his way to success.

The world is filled with people who rise in the morning full of rosy aspirations, and who go to bed at night with these same aspirations—unfulfilled, unrealised, as far away in the future as ever. The big question with you, Miss Photographer or Mr. Photographer, is not what you are *hoping* to do with your photography in the near future, but what you are doing TO-DAY to *enforce* these hopes and turn them into reality.

Do you want to win five guineas with one photograph? Do you want to win four guineas? Do you want to win three guineas?

Provided you have one technically good Imperial negative from which you will make one technically good print, there is every likelihood, subject being right too, that you may win one of these prizes in the great Imperial Handbook Competition this year.

If you do not win first, second, or third prize—there are still half a hundred other prizes waiting to be won!

Are you going to try?

Or are you going to miss your opportunities and say, "I can't do it," "My print wouldn't stand a chance," "Someone else would win." Are you going to miss your opportunities, or are you going to TRY?

Please decide. We want every reader of "Imperial Notes" to enter in this great competition—it will soon be closed—November 30th is hurrying to meet you—you need to begin to think about your competition prints at once.

"Imperialists" have a peculiar gift for winning prizes. We like to say the prizes are won by "Imperialists" rather than by the quality of our plates—out of proper modesty—but the fact remains that IMPERIALISTS WIN THE MAJORITY OF PHOTOGRAPHIC COMPETITION PRIZES!

Why are you not winning prizes? "Imperialists" win prizes everywhere—you should be doing the same. So many prizes are won by "Imperialists" in the photographic journals' competitions that the "plate data" has had to be kept out of print, in deference to the makers of other brands! Look at the reproductions of prize-winning pictures in the Photographic Press, week by week—the name of the plate used is conspicuously absent! Why? Because the winning pictures are so often made on Imperial Plates that it is not journalistically fair to other plate manufacturers to print this information week after week.

"Imperialists" win more prizes than the users of any other plates, because they have the fine "starting advantage" of the very best plate procurable.

If you are an "Imperialist" you are using the very best plates you can procure. And you should be winning prizes—should be getting known as a prizewinner, should be able to point to a framed photograph on your study wall or at the Meeting Room of your Society, and say: "That picture won me the prize in the ——— Competition." Are you going to try?

THE IMPERIAL DRY PLATE CO., LTD.,
CRICKLEWOOD, LONDON, N.W.

Money for Amateurs.

Interesting Photographic Competition.

Simple Rules. — Entry Free.

65 CASH PRIZES FOR PRINTS.

Unmounted prints, any subject, to be awarded Cash Prizes
in Great Open Competition.

A red letter day in every amateur photographer's life is the day that he opens an envelope and finds within it a crisp cheque as a reward for the excellence of one of his prints. There is a peculiarly pleasant thrill in the receipt of a cheque for a little print made from one of your own negatives. And it is an experience open to every ambitious photographer.

Amateurs, however, have one great weakness—they are too modest about their own photographic efforts. They see, week by week, in the photographic papers, fine pictures made by the advanced workers, and they tell themselves a very disheartening piece of information: "I can never make as good a picture as that. It would be useless for me to try to win a prize with my photographs." And so, with every chance of winning prizes, all too often they make no effort.

The result is that a few hundreds of pictures are sent in by the ambitious amateurs—some of them not nearly as skilled in photography as their more modest brethren—and the prizes are distributed amongst these "daring" ones.

Many an amateur has negatives in his little collection which would have produced prize-winning prints—if he had sent the prints in! What about your negatives?

We now announce to every reader of this paper that the great "Imperial Handbook" Competition offers no less than 65 cash prizes for prints from negatives made with Imperial Plates, prints on Imperial paper, any subject.

The rules are purposely made simple. Even beginners with only a few weeks' experience can enter. The rules are so simple that everyone who uses Imperial Plates may compete, even "juniors" under the age of 16.

Here are the rules:

Send in as many prints as you like.

Prints must be on any Imperial paper from any kind of IMPERIAL plate.

The negatives should have been made since December 1st, 1911.

Prints should not be mounted.

In the "Seniors" competition, nothing larger than half-plate should be sent in. Any size or shape print of half-plate or less is eligible.

In the "Juniors Under 16" competition, quarter-plate or smaller. Nothing larger than quarter-plate.

Mark on the back of each print sent in your name and address, name of plate used, approximate date and time of exposure, stop used, length of exposure. If an ortho. plate was used, mention if you used a light filter, and kind. Give title of picture, if any.

The Imperial Dry Plate Co., Ltd., are to have the right to reproduce any prize-winning picture, but the copyright remains yours.

With your print send the outside labels from the Imperial Plate box, and the label off the packet of Imperial paper.

Send no enclosure with the prints that will require attention before November 30th, 1912, and if you wish non-winning prints returned send stamped envelope to contain them.

Address to the Imperial Dry Plate Co., Ltd., Cricklewood, London, N.W., and mark the wrapper or envelope "Handbook Competition."

These rules are so clear and simple that you should be able to set about the work of making and sending in your prints at once.

Remember, please, that you can send in as many prints as you choose. Better begin at once. You can send in a print this week, send another next week, and yet another later on, if you like. Or you can start making some new photographs, specially for the Competition, at once, with a view to sending in your prints from them later on.



"South Sea Islanders," a study on an Imperial Plate at Tahiti.

Lessons for Beginners

Dealing with the difficulties that may be met with on starting photography, the faults which may be made and their remedy, and forming a complete elementary course of instruction in the use of the camera.

Second Series. Lesson XXVII. Some Defects of Prints and how to recognise them.

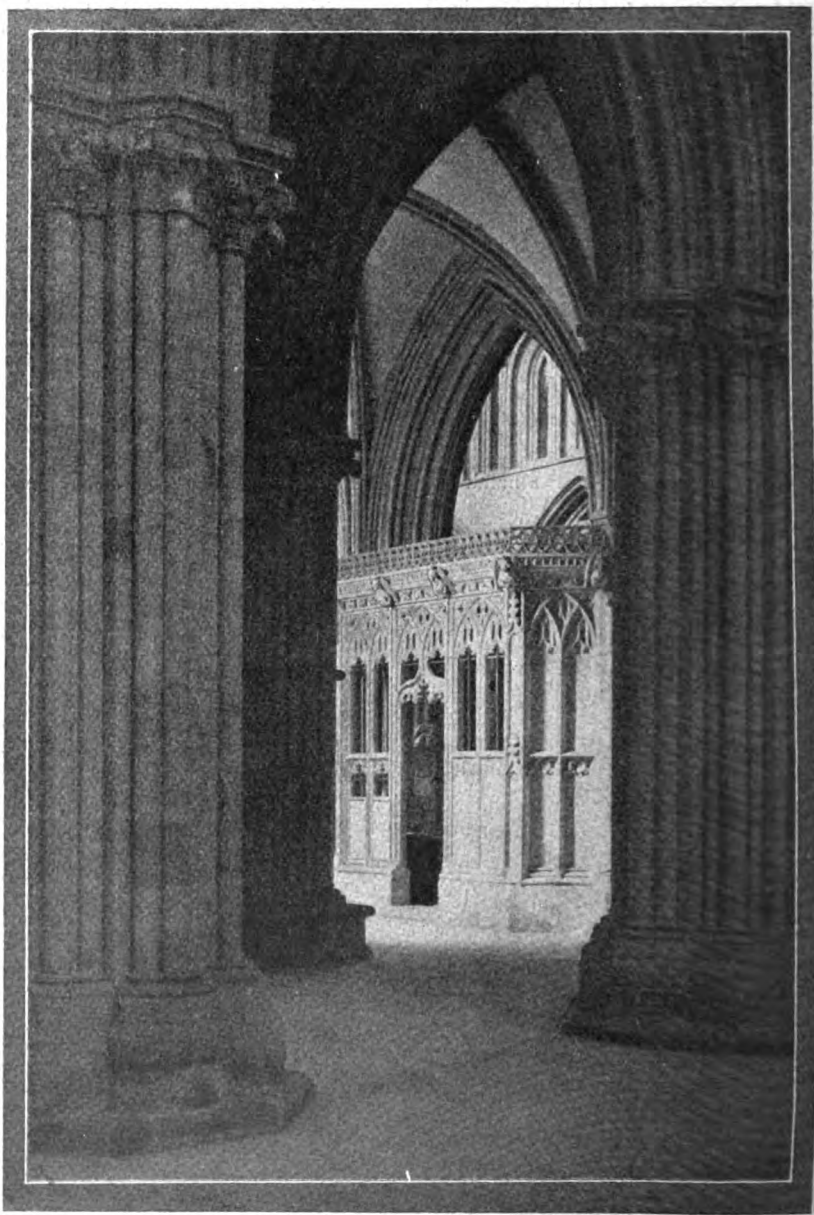
NO one can go round a photographic exhibition with a friend who is not a photographer without noting that his ideas of what constitutes a good photograph are altogether different from those which prevail in the photographic world itself. Many of the best pictures in the room leave him quite unmoved; while he may single out for unqualified admiration works of the most commonplace kind. It follows that, as every photographer was at one time in the position of this non-photographer, the practice of photography alters our standard of what is a good photograph. As it is quite evident that one must know at what to aim before one can hope to reach it, I propose in this week's Lesson to consider the qualities which one may expect to find in successful photographic work.

It is customary to consider good photographs as embodying two forms of excellence—"technical" and "artistic"—and the division is a very useful one.

The Meaning of "Technique."

When we consider a photograph "technically," we note the way in which the various photographic operations have been carried out, whether the exposure and development of the negative have been correct, whether the printing is such that it takes full advantage of the character of the negative, whether there are any signs of a want of dexterity and neatness on the part of the photographer. Good technique is the first requirement of the successful photographer; and until he has attained to it, he is only wasting his time in attempting to do work with any artistic qualities.

The "pictorial" or "artistic" character of a photograph is a



A CHANTRY CHAPEL, WELLS.

BY SYDNEY A. HUGGINS.

From the Advanced Workers' Competition just closed.

Barnet Gaslight

A DEVELOPING CONTACT

Paper

**PURE WHITES AND QUITE FREE FROM FOG.
NO STAINING.**

Barnet Gaslight Papers are specially made for Amateurs—they are quite easy to manipulate, with the added comfort that no dark-room is needed—all operations being carried out in any ordinary room lit by artificial light. The simplest paper for Home Work; finest results obtained. The best paper for little prints.

VIGOROUS ART. for soft or flat negatives—gives bright vigorous prints of a fine cold blue-black colour.

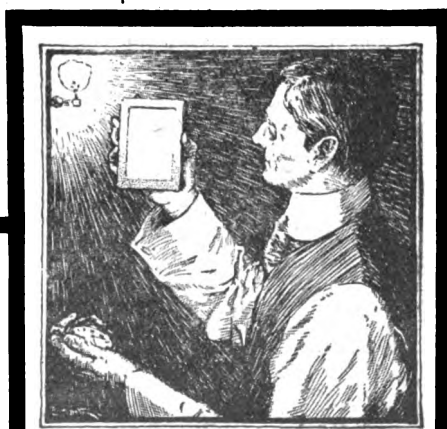
SOFT ART. semi-matt, superb quality. Designed to give perfect prints from hard negatives.

OYSTER SHELL has a very smooth grainless matt surface.

SOFT MATT gives perfect prints of agreeable quality from hard negatives.

GLOSSY. for those who like a high finish, this grade is unequalled.

POST-CARDS made in Glossy and Matt.



Send in your entries now
BARNET HANDBOOK

Competition 56 Cash Prizes

Particulars in Handbooks, No. 5 or 8, of all Dealers and

Elliott & Sons, Ltd., Barnet.

subject on which reams have been written, often by those very ill-qualified to deal with such a subject, having no knowledge of photographic processes and of the limitations they impose and the powers which they confer. It is the essence of a "pictorial" photograph that it shall do more than merely record, however faithfully and in detail, the object which was before the lens at the time. It must, in some way or another, be imbued with some of the personality of its producer; it must stand not only for the thing itself, but for his way of viewing it.

In judging such a competition as the Beginners' Competition, it is usual to weed out at first all the prints which are manifestly defective in technique, and then to select from the remainder those which show distinct evidence of pictorial quality to form the highest class, amongst which the winners are selected: and it will therefore be convenient to consider here those technical qualities without which a photograph cannot win its way to the final selection.

Self-evident Defects.

It will seem absurd to those who have not looked through the entries in such a competition that it should be necessary to point out that blisters, scratches, finger marks, stains, irregular edges, and defective margins—in short glaring blemishes, which must appear as blemishes even to those who know nothing at all about photography—are technical defects which rule out of court at once the prints which bear them. Yet there are very few competitions, except those limited to advanced workers, which do not contain such entries; and not only in our Beginners' Competitions, but in the open competitions held by manufacturers and others, there are often hundreds of prints sent in which bear on the face of them glaring evidence of careless manipulation and of an apparent blindness to these very obvious defects. However, a mere mention of them must suffice, as I want to refer rather to faults which are just as serious, but are not so readily recognised.

The beginner, in his earliest attempts at photography, in all probability experiences a good deal of difficulty in getting what he would call "clearness," and, in consequence, when he does obtain a photograph in which the different parts stand out with the utmost distinctness, he values it, and, quite naturally, attempts to produce others on the same lines.

Excessive Density and what it causes.

Clearness, when clearness is required, is a technical excellence, but the attempt to get it often introduces a very grave defect. The photographer finds that he has not been getting clearness, because he has been taking the plate out of the developer too soon, and so in future he develops very fully, and makes negatives which give prints in which the highest lights are quite white and the deepest shadows very black. Such negatives are often too dense, and it is the result of this excessive density which constitutes the fault to which I am referring.

This result manifests itself in the prints, either in the lightest or in the darkest parts of the picture. If we have a negative that is too dense and we make a print from it, giving such a full exposure that the light penetrates even the densest parts of the negative, so that there are all the details in the lightest parts of

the print; the exposure of the print will have been much too long for the darkest parts of the picture, and all these will be of an impenetrable blackness. If, as is more often the case, the exposure in printing is regulated so that all the dark parts come right; then the high lights will all be a blank white.

This is a very serious defect in a print, and one that puts it quite out of court in any competition worthy of the name. Every part of the negative must be printed out in the print, and if any portion, except perhaps the merest pin-point of highest light, is so dense that it is represented by plain paper in the finished print the photograph is one which would be instantly condemned by any photographic judge.

The Influence of the Printing Process.

It may be as well to point out here that it does not follow that because we get such prints the negative is useless: some printing processes require a much denser negative than others, and if the negative has been over-developed for one method it may be just right for another. Ordinary gaslight paper requires the least dense negative of any, so that if we find that our gaslight prints suffer from the defect mentioned, it is quite possible that by printing them on "portrait" gaslight paper, which is specially made to suit harsher negatives, or if that fails on bromide paper, p.o.p., self-toning paper, platinum paper, or, in the worst case of all, by the carbon process, we may get negatives free from this fault.

The opposite fault to the hardness that comes from over-development is the want of contrast, the general dullness that results from insufficient development: but there is not so much need to deal at length with this, since this is a defect which even the non-photographer can realise. Those who find that their pictures are not bright enough will do well to turn back to those "Lessons" which dealt with the subjects of exposure and development so as to find out where they are at fault.

Double Tones with P.O.P.

A defect which used to be very common, in the days when almost all beginners' prints were made on p.o.p., is that known as double-toning; and, although it is not so frequently met with now, I mention it because it is a particularly good example of the defect to which those who are not experienced photographers seem to be blind. A p.o.p. print which suffers from double toning is one in which the lightest parts are fully toned to a purple, or even beyond that to a blue colour, while the deeper shadows remain red, or at least are much warmer in tone. A common cause of this was the use of a toning bath that was too strong in sulphocyanide; and rapid toning, from the bath being too warm or too concentrated, was another cause. Allowing the prints to lie one on top of another during toning, and not keeping them moving, as they should be kept, was very prone to give double tones.

Self-toning papers do not seem to be very apt to give this particular defect; but prints sent in to our competitions on papers of this class are often characterised by very poor colours, due to a similar cause. If the prints on self-toning papers are allowed to lie close together while they are in the hypo, and are not kept moving, by constantly picking out the bottom

KRISTAL



LANTERN PLATES



KRISTALS are the most popular gaslight lantern plates of the present day for contact printing, yielding sparkling slides of unrivalled transparency.

KRISTALS are commendable for the ease with which lantern slides are produced ; they do not require a dark room, and yield to all standard developers.

KRISTALS allow for enormous latitude in exposure, and give a wide range of colours from black to red with greatest ease and certainty.

SOLD AT POPULAR PRICES BY ALL DEALERS.

LETO COLOUR TONERS

FOR PRODUCING VARIOUS SHADES OF RED, BROWN, BLUE, OR GREEN OF REMARKABLE RICHNESS AND INTENSITY, ON BROMIDE AND GAS-LIGHT PRINTS.

No. 1. RED & BROWN TONER.

According to dilution with water, gives a warm red, rich sepia, and brown.

No. 2. BLUE TONER.

Gives an intense blue in five minutes, or diluted with water a softer blue.

No. 3. GREEN TONER.

A variety of shades from very delicate to intense green, according to time of immersion, are obtained

Sold in Cartons at 1/- Trial sets (assorted colours) 1/9

EDWARDS' ISO PLATES

ENJOY A REPUTATION OF OVER A QUARTER OF A CENTURY FOR UNIFORMITY AND RELIABILITY.

COMET H. & D. 400.

Clean, crisp negatives in spite of extreme speed. Splendid gradation.

SNAP-SHOT H. & D. 250.

The famous plate for "all-round" isochromatic photography. Wonderfully clean working.

AUTO-SCREEN H. & D. 200.

Give perfect rendering of colour values **without** the use of a screen. Reduce halation to a minimum and do not require backing.

Sole Manufacturers :

THE **LETO** PHOTO MATERIALS Roman Wall House,
COMPANY, LIMITED, 1, Crutched Friars, London,
E.C.

one and putting it on the top, it will be found that the parts which should be white or light in tone become a yellowish grey, and the whole print is discoloured.

A good many photographs fail because their producers do not seem to realise the capabilities of the process they are using. This is particularly the case with prints on self-toning papers; many seem to be content with very poor colours indeed, although the makers' specimens, which are to be seen in the dealers' shops, show what the paper will give with proper treatment.

Irregular Printing.

An examination of a number of beginners' prints also reveals the fact that many of them are not as good as they might be, in consequence of irregular printing. When a negative is finished, there will nearly always be found to be some dirt on the glass side which, if left on, will show on the print as a more or less blurry patch. Then, again, the wood of the printing frame may cast a shadow along the edges of the print; so that, if one is anxious to show the whole

of the picture that is on the negative, it is usually best to print it in a printing frame of a larger size, furnished with a piece of plate glass on which the negative may be put.

I hope that I have written enough to show that there are qualities which the photographer must look for in his prints, over and above those which are evident to the non-photographer. There are others that could be mentioned, but those which have been dealt with in this Lesson are some of the commonest and most serious.

It might perhaps be added that it is quite hopeless to expect to succeed in a competition with photographs that are defective on the very face of them, and that if a competitor has a negative which he thinks might be worth entering, he should strive his very utmost to make as perfect a print from it as he possibly can. It is much better to make half a dozen prints, or a dozen if need be, from that negative, and then to pick out the best one and send it in, than it is to send in half a dozen indifferent prints from as many negatives.

R.C.B.



CRACKED PNEUMATIC BALL OR TUBE.

The photographer who finds when in some out of the way place that his pneumatic ball or tube has perished and cracked and cannot get a new one in a hurry may be glad to know that seccotine or similar everyday adhesive can be used to mend it temporarily, either by applying it direct to the broken edges or by attaching with it a patch cut out of an old kid glove.

* * *

YELLOWED PLATINUM PRINTS.

Mr. Chapman Jones has recommended placing platinum prints that have become yellow in a mixture of hydrochloric acid and chlorine water. Half an ounce of hydrochloric acid diluted to ten ounces of water should have a few drops of a solution of sodium hypochlorite added to it. The exact quantity is not important. The mixture should smell decidedly of chlorine. After the print is restored, it is washed and dried.

* * *

BINDING LANTERN SLIDES.

It is very annoying to find that the binding of lantern slides after a short time becomes very dry and strips right off the glass, necessitating the rebinding of the slide. If gummed strips are used, this can be prevented by moistening the gum, not with water, but with Higgins; but a better plan for slides that are likely to have hard wear is to bind them with thin silk ribbon attached by means of Seccotine. This makes a most permanent job.

* * *

The black paper that is used in roll film cartridges should not be thrown away, as it is a valuable material. It is best to cut it up into pieces as large as, or a little larger than, the negatives in use, and to put it away under pressure, so that when it is wanted it is quite flat. It is known to be pure in composition, or it could not be used for the purpose for which it is made; it is also absolutely opaque and free from pinholes. It is the best material one can want for making masks, etc.

A TELEPHOTO HINT.

Should the user of a telephotographic lens find that, while the image given by the lens extends well beyond the boundaries of the plate, the illumination falls off very much towards the edges, he may be interested to know that the defect can be remedied to a very great extent, merely by stopping down the positive lens.

* * *

THE DANGER OF HOME-MADE FLASH POWDER.

As we are occasionally asked to give a formula for the manufacture of flash powder at home, it may be as well to point out once more that the practice is a dangerous one, and has led to many fatalities. In a paper which Mr. Leffman read before the Photographic Society of Philadelphia recently, he stated: "Flash powder has been responsible for nearly a dozen deaths in Philadelphia, with property damage amounting to thousands of dollars."

* * *

CHECKING THE FOCUSsing SCALE IN ROLL FILM CAMERAS.

Many roll film cameras are not provided with a ground glass screen of any kind; and it might, therefore, be supposed that it is difficult with them to see if the focussing screen is accurate, unless exposures are made. It is, however, very easy to construct a temporary focussing screen which will enable the necessary examination to be made. The film must be removed from the camera, and then a strip of translucent paper the width of the film and about three times as long is cut and wound on an old spool. This is fitted into place in the camera, the paper is led along the place provided for the film, and its end secured in the slot of another spool, just as if it were the black paper of a spool of film. The paper is then wound tight, the lens opened, and the image may be sharply focussed on the paper, just as on ground glass. Tracing paper is the best material to use, but the semi-transparent parchmentised paper now very commonly used in packing would no doubt be suitable, and even the waxed paper used to wrap plates might be employed, if it were carefully smoothed out before use.

CRITERION

The
Perfect Plate

And there are two reasons why you should use that perfect plate.

First, because it is perfect, and—

Second, because by its use you can make the picture perfect too!

Now perfection in the picture must always be your aim, and, if you would ensure it, you must cut the plate of mediocrity and use the Criterion—the perfect plate.

Note that your Dealer will supply at the usual prices, and that we shall be delighted to answer any questions you may put to us.

THE BIRMINGHAM PHOTOGRAPHIC CO. LTD
8, STECHFORD BIRMINGHAM

Ask for our latest Booklet—"Making the Picture"; it is just issued and contains many valuable hints



"The time has come, the Walrus said, to talk of many things."

WITHIN the last few months many short articles have appeared in this paper describing various localities supposed to offer some attractions to photographers. Although I have watched these with interest and my eyes, I have looked in vain for any reference to one of the finest photographic neighbourhoods in this country. Needless to say, I refer to Wigglehampton. How this has come to be overlooked is a mystery. Can it be that I alone, amongst photographers, have discovered Wigglehampton?

* * *

Now I come to think of it, I do not remember ever having seen any prints of Wigglehampton or its vicinity. This makes me regret the more that I cannot illustrate these remarks with some. There are two reasons against it: First, I am not allowed to use prints on this page, because the space can be worse occupied by letterpress; secondly, I have none.

* * *

Wigglehampton may be reached by train from any station on the line that runs through it. Even those who travel by aeroplane, or in a push-cart, would do well to follow the railway, as Wigglehampton wants a deal of finding. It is almost hopeless to attempt to locate it when the railway is removed for repairs, as is frequently the case. On reaching the station (with luck), your best way of getting out is to give a porter twopence and follow him. This will bring you to the Jaguar and Jug. At this point the porter vanishes, but you continue straight on. You can come back.

* * *

In one of the little out-of-the-way back streets of this delightful and historic old town—I speak still of Wigglehampton—you will find a small and unpretentious building devoted to the preparation and sale of fried fish. If the surrounding atmosphere permits, it is well worth while exposing several plates on this building, as it has been almost supposed by one or two persons that it occupies the site of a most interesting castle demolished as long ago as one end of the tenth century. There is probably no other place besides Wigglehampton where this sort of thing can be met with so frequently. It is one of its peculiar charms.

* * *

Turning to the left, you traverse a street that turns out to be a *cul de sac*. Retracing your steps you arrive again at the supposed site of the castle, and expose some more plates. This is, of course, what you came to do. Turning now to the right, as you should have done at first, you are brought up short by the high brick wall of the gasworks (A.D. 1911). By carefully following this wall, tapping it at intervals to keep in touch with it, you can circumnavigate the gasworks, and so return to the site of the castle. As the light will have changed a good deal by this time, it will probably be found impossible to resist the temptation of making a few further exposures.

* * *

Arriving at the end of the lane, which, by the way, in spite of its length (7 miles 4 chains), offers no photographic opportunities whatever, you will find a notice, "No thoroughfare, private, trespassers will be prosecuted, beware of the dog, spring guns and man-traps set here." You will rightly conclude that you are in the wrong lane, and as no mention had been made of it you have no one but yourself to blame. Having safely reached the Jaguar and Jug

again, you will be interested to learn that you are rather less than more than twenty miles from what was rightly considered to be the most picturesque windmill in the country. On the very spot where it stood is now a thriving sewage farm.

* * *

Although the photographic possibilities of Wigglehampton itself are not yet absolutely exhausted, you will be well advised to tear yourself away from the dear old place. It has several surroundings. Passing the police station, if permitted, you leave the town by that side which is exactly opposite the one at your back, and, journeying pleasantly onwards in a bee line towards the lunatic asylum, you will pass through several fields. The grass in these does not perhaps lend itself to picture-making except in the hands of the expert, but it is all right to walk on. From the middle of one of these fields, on a fine summer day, towards noon, when the sky is cloudless, even the photographic tyro can manage to obtain a perfectly uninterrupted view of the sun. This should be borne in mind, although there seems little doubt that the Wigglehampton sun does not present any features to differentiate it from the luminary visible from less familiar view points.

* * *

Riparian, or riverside, views at Wigglehampton are rare. This is locally explained as being due to the circumstance that there is no river at Wigglehampton. The nearest approach to it is the canal at Dustbinne by Ashe, forty miles east by west as the crow flies, and three miles by the main road. Even this canal is now dry.

* * *

Having fared onwards to some hill-top from which can be obtained a distant view of Wigglehampton basking warmly in the evening glow, it is only necessary to retrace your steps in order to reach the town once more. By this time your plates are probably exhausted, however you may feel yourself. But should you luckily have a single plate left it should be devoted to the site of the castle. The evening effect, when frying is in full swing, is overwhelming. To penetrate the station you lie in wait at the Jaguar and Jug for a porter. With luck you may find one willing to carry your camera for half a crown to the departure platform. The last train leaves Wigglehampton at 5 p.m., but there are often other trains next day, and Wigglehampton is pre-eminently a place that repays a little inconvenience to the earnest photographer.

THE WALRUS.

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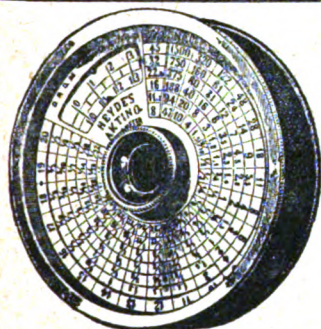
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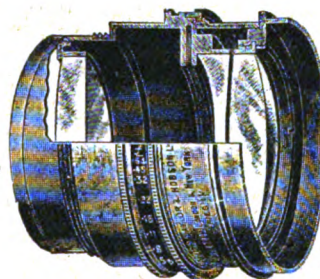
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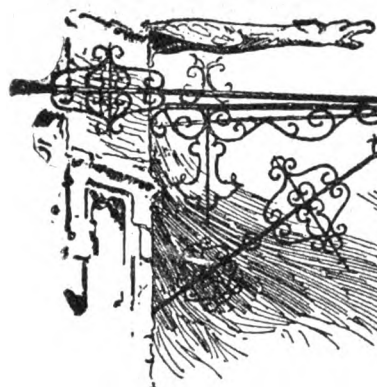
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QUARTER-PLATE Stand Camera, new, turntable, T. and I. shutter, Beck symmetrical lens, 2 double slides, case, etc., £22, bargain; also Frena, 14/-.—Wills, 50, High Rd., S. Tottenham. [1606]

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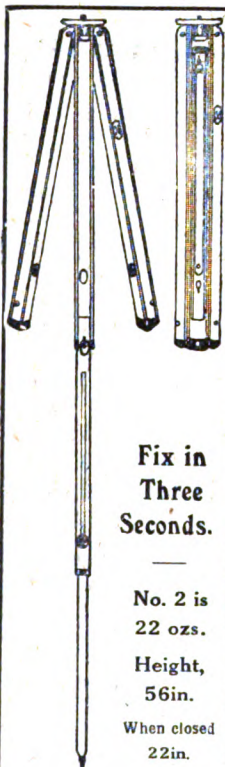
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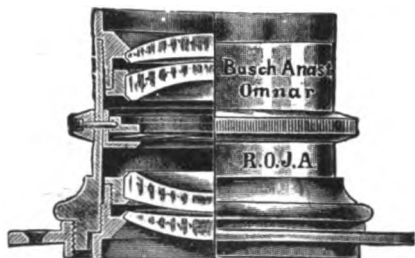
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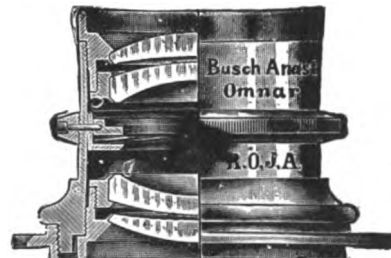
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